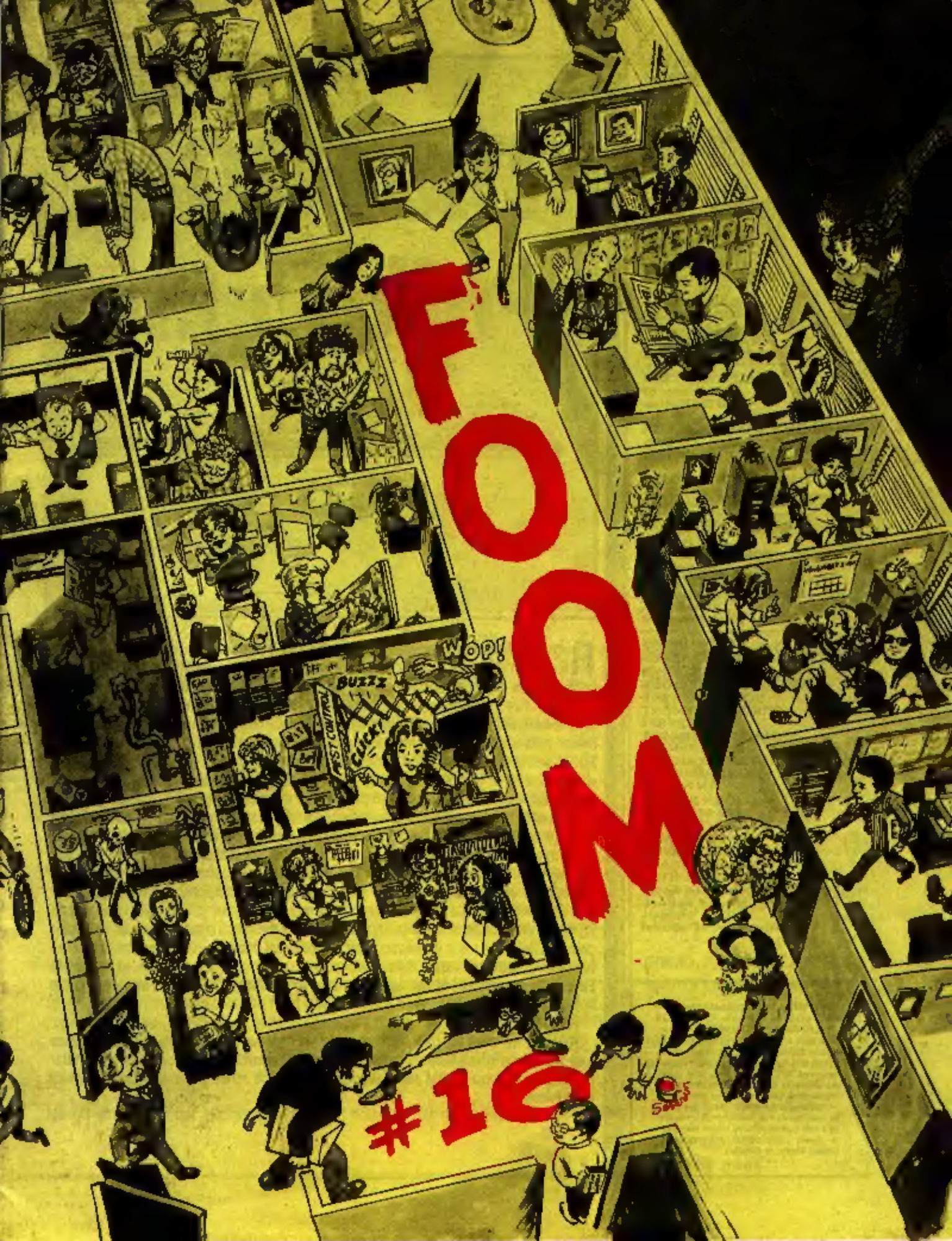
FOOM
#16
WOP!
BUZZZ
CLICK!

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JOHN VERPOORTEN
and the whole
blamed bullpen

friends of ol' marvel

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The FOOM Philosophy

Editorial by David Anthony Kraft

Reception to our extra-special **Howard the Duck** campaign issue has been nothing less than ecstatic, and my earnest intention is that future issues of FOOM shall continue on a creative course that meets with the approval of Marveldom Assembled.

In fact, I'm making a deliberate attempt to maximize the features that FOOM can offer exclusively, the unique insight into the Bullpen that no other fanzine can hope to match. Via photos, facts, interviews and far-out effluvia from behind the scenes, FOOM will at last establish its identity as **the** magazine about Mighty Marvel. To that end, I urge input from the legions of fellow FOOMers as to what would most help this mag meet with those goals, and I promise to read each and every letter myself.

As well as the regular features—new and old—installed on a permanent basis last ish, I want to announce the forthcoming return of the **FOOM Forum** department, albeit in a revamped format. Beginning with the very next number of this journal, you will be able to direct questions to the writers, artists, editors and other creative co-workers of your choice on our titanic titles, c/o FOOM, and ask them whatever you've always wanted to know about Marvel, without being limited to the general topics of discussion anonymously answered on the liltin' letters pages of our color comics titles. The most interesting and intriguing of these questions will be answered personally by the individual Bullpen stalwarts to whom they are directed, in the **FOOM Forum**, in yet another of our awesome attempts to keep faithful FOOM people in the know.

Howzat for service?

Any further ideas for new features and special issue suggestions are welcome, as well as advice of all kinds, 'cause our collective intent in these pages is to cater particularly to you FOOM fans, who form the elite inner circle of Marvel Comics enthusiasts!

Since last issue, I've had occasion to travel rather widely and meet many Marvel

fans in person, something I always enjoy and hope to do even more in the future. For example, in early August of this summer past, Roguish **Roger Slifer** and I hitch-hiked cross country, eventually arriving in Oregon for an all-too-brief vacation; adding to the roadside excitement was the snazzy three-part sign we carried which, beneath full-color shots of the Hulk and the Thing, proclaimed us to be "Marvel Comics Writers Goin' West"! The scintillatin' sign is probably the most professional effort ever to rivet the eyes of potential motorized benefactors, lettered especially for us by Amazing **Annette Kawecki** and carefully hand-colored by Mirthful **Marie Severin**, herself! We owe ya both a big thanks, 'cause without that sign we'd probably still be sittin' beside the freeway in Pittsburgh! And here's also a cheery thanks to the Mighty Marvel readers who helped speed us along on our way (not to mention the many converts we made enroute)!

I also wanna toss a quick nod northward, to the fantastic folks in Toronto who had **Steve Gerber, Mary Skrenes, George Perez** and myself up for a wild weekend at the Alpha Draconis science fiction and comics convention recently. We always enjoy travellin' (at least I sure do!) and gettin' an opportunity to meet and mingle with comics fans galore. We hope to see ya next year!

Finally, before I end this rambling discourse, I've just gotta make mention of a small miracle — and perhaps a FOOM first — in that I've managed to deliver everything promised last time around on the **Next Issue** preview page. The way we work here at mixed-up Marvel, it may never happen again, so I had to take the opportunity to point it out!

Until next ish and a brand New Year, face front and think FOOM!

— DAK

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MIGHTY MARVEL

SPIDEY IN THE WHITE HOUSE?

As we type these tintinnabulatin' words, the 1976 Presidential Election results are just comin' in, and it looks official that *Jimmy Carter* is our next leader (on a national basis, that is—*Smilin' Stan's* still leader of good ol' Marvel, of course). Anyway, what we're gettin' at in our roundabout way is that it may not be too unlikely to find an occasional Marvel Comic lying around in the White House, since daughter *Amy Carter* is known to enjoy the exploits of Spider-man in our (now monthly) SPIDEY SUPER STORIES, an educational comic-book collaboration with the Electric Company/Children's Television Workshop. And if you doubt our word, just take a gander at the fantastic photo (at left) which appeared in national news media this summer! As an incidental aside, FOOM foremen *Dave* (the Dude) *Kraft* and Jaunty *Jim Salicrup* are consulting editor and writer of the aforementioned educational effort, respectively. Howzat for a conspiracy theory?!

LOOK WHO'S SMILING NOW!

Our fearless *Lee*-der, the Smilin' One known as *Stan*, is well on his way to bonafide celebrity status and instant recognition on sight all across America, in his never-ending crusade to spread the faith and champion comics to the whole wide

Those Daring Young Men....

by Scott Edelman

It's truly amazing how difficult getting people to jump out of airplanes is; you'd think it was dangerous or something.

I mean, you never fall more than one hundred and forty miles an hour — if the chute doesn't open.

A few months back, Jim Shooter, due to my friendly persuasion, accompanied me out to Lakewood, New Jersey, to test his luck and his nerve by being one of those daring enough to push themselves out of a small plane window at an altitude of 2500 feet. After a three-hour course informing us what to do under every eventuality (*photo on left shows myself and Jim Shooter being given last Rites by our instructor*), we practiced falling off a few platforms into a sandpit.

Many hours later, we squeezed into a small passenger plane with a dozen other novice parachutists (and one Jim Shootist) and took off for skies unknown, pondering the immortal question always asked by beginners: "Why the heck am I here?"

Eventually the time for action came, and each in turn we thrust ourselves out of the fast-moving aircraft. Obviously, we survived. The experience is virtually indescribable.

I recommend falling out of an airplane as a sport for every True Believer; you get a view of the world usually held only by those like Thor and the Silver Surfer. You experience three minutes of gentle floating through the air in complete silence. You get as close as man can ever come to actually flying like a bird. The risks are minimal when compared with the experience.

Try it. You'll like it.

MINI-ITEMS

world at large. By now, you've no doubt seen his scintilatin' self in the nationally aired *Personna* razorblade commercial and — *hoo boy!* — has it done wonders for ol' Smiley's hat-size, what with people stoppin' him on the street and in restaurants to request autographs! Not only that, but our peerless publisher has also taken to the local Manhattan TV screen on a weekly basis in a trial run at hosting a show titled *Stan Lee's Soapbox* (what else?). And, as if all that weren't enough — never forgetting that lively Lee also publishes all our merry mags and lectures across the country and overseas quite frequently, too — he's also agreed to be the subject of an extensive interview in an upcoming issue of *Oui Magazine* that should be hitting the newsstands about the time you read this ... so watch for it, will ya! Y'know how insecure Stan really is, and he's countin' on ya to cheer him on — after all, with mighty Marveldom Assembled behind him, how can he go wrong?

SAN DIEGO SUPERHEROICS!

The week of July 19-25 was official Comic Arts Week in San Diego, California, by decree of the mayor himself, and Mighty Marvel was well-represented at the annual comics convention by *Jack* (King) *Kirby*, Rascally *Roy Thomas* and SHIELD story-spinner *Steranko*! Hosting the cavortin' costume ball was KGB radio dj *Gabe Wisdom*, attired as a certain familiar God of Thunder, and among one of the better costumed contestants was *Paul de Dominico* as the *MoenchiPerlin* character, Moonknight. This is one of the better comic cons, as a rule, and members of the Marvel Bullpen are almost always in attendance; in fact, it was at the second such con — back in 1971 — that *Dave* (the Dude) *Kraft* and Surfin' *Steve Leialoha* first met, long before either of them turned pro and eventually ended up here at Marvel!

We'll see you there next year!

ROCK RAVES REVISITED

Remember when we mentioned positively-pandemonious *Paul McCartney* and his group *Wings*, last ish? Well, since then another ex-moptop's latest album has appeared, *Ringo's Rotogravure*, and if you squint closely at the photo gallery centerspread, you'll see that both *Ringo Starr* and his pal *Paul* are sporting Mighty Marvel T-shirts! Our loyal legions are everywhere — and nowhere more notorious than among the ranks of rock-and-roll stars!

* * *

And, in fact, the pop world at the moment seems to be more Marvel conscious than ever before. Allusions to Marvel heroes and stories are found in many songs — perhaps the most well-known of all being *McCartney's* "Magneto and Titanium Man" — and album covers are often designed in the style of our mighty magazines. Even stage performances can be influenced by comics — *Alex Harvey* has described his sensational band as "the world's only rock-and-roll Marvel Comic!"

Recently, our British Weekly Bullpener — Nifty *Neil Tennant* — interviewed *Marc Bolan*, leader and founder of *T. Rex*, an enormously successful British band that has had no less than sixteen consecutive hits over there since 1971, and sold 30,000,000 + records worldwide. *Marc* has been a fan of comics — and, particularly, Marvel Comics — for a long time.

"I've been into Marvel since 1967. The Silver Surfer, in particular, was one I liked. Dr. Strange is another. At that time they were very weird compared to other comics on the market ... and Stan Lee was a great writer.

"It was nice meeting Stan last year; he was lovely to interview. Really, he's a hustler — a solid gold easy hustler! That's just the way comic guys should be. He's got such a lot of energy. We talked about the

possibility of me creating a superhero for him — something along the lines of Electric Warrior, a twenty-first century Conan.

"Yes, I'd like to write some comics for Marvel. I've actually got a book of science-fiction stories coming out soon; there're a couple of superheroes in it. One's a god from another planet. These superheroes aren't really like yours, but they could be. Stan was very into the idea of my doing this."

Does your interest in comics extend into your songwriting?

"Yes. There was the Silver Surfer in 'Teenage Dream,' and Dr. Strange has been in one. My new album, FUTURISTIC DRAGON, has a spoken introduction which sounds very much like the intro to a Dr. Strange story — lyrically it's very much like that. Have you seen the cover of FUTURISTIC DRAGON? It's rather like one of your comic covers.

"I think the great thing about comics, especially for kids, is that they're a great release. That's also probably why so many rock bands like them — they're pure escapism, aren't they?"

Indeed. And, after interviewing Stan Lee on Thames TV's *Today* program last year, we made Marc an F.F.F. for services above and beyond the call of duty to Marvel. He's now an official Fearless Front Facer, and we reckon he deserves it!

DUCK BLITZES MEDIA

Well, even though the election is over and our favorite cigar-chompin' fowl didn't quite get enough votes to land him in the Waughh House, the media madness over humble *Howard the Duck* keeps on escalatin'! What do we mean? Just that virtually every hip magazine from the *Village Voice* (19 April 1976) to *Package* (November 1976) to *Creem* (October 1976), ad infinitum, has seen fit to make note of the fantastic phenomena that is HTD, and there're even more features looming in the future, including coverage by the premiere financial magazine, *Forbes*! So who was it that said comics were just for kids?

Certainly not us!

Note: **We're just so blamed busy here at the Bullpen that sometimes Mighty Marvel news items slip right past us — so if you see anything that might deserve mention, please pass it along to us, and earn our undying gratitude as well as a plug in these very pages. Thanks,** ***ef-fend!***

DEATHLOK VS. DEVIL SLAYER

[Addenda by the Dude]

The Story Behind the Story as Recollected by the Author

The genesis of the creative collaboration finally published as MARVEL SPOTLIGHT #33 is a long and involved one—and, as is often the case in such efforts of the imagination, an attempt to trace it accurately to its roots would probably prove impossible.

Instead, I'm going to offer the outstanding impressions still etched in my memory as they relate to this tale, and the assorted facts and effluvia associated with its conception and execution. And I promise to make a genuine effort not to be quite so long-winded for the rest of this modest memoir!

When I transplanted myself from the mountains of Georgia to the Marvel Bullpen, the conceptualization of the character to be known as Deathlok was still being concretized, and I remember envying Devil-May-Care Doug Moench the opportunity to work with as wild an artistic talent as Rich Buckler. Time passed. Several issues of ASTONISHING TALES featuring Deathlok the Demolisher hit the newsstands. Circumstances and situations changed, as they have a habit of doing.

Ultimately, at his request, I got my chance to collaborate with Rich, albeit not at Marvel. More time passed. I spent several months on the West Coast, getting my head together. Finally, I opted to return to Manhattan and Marvel, and who should be the very first person I encountered as I re-entered the Bullpen but—Rich Buckler!

Independently, over the summer, we had each arrived at the same idea for a special issue of the Deathlok feature, and so we excitedly agreed to work together once again. Events were set in motion at that casual meeting which were to take another year-and-a-half to produce printed results.

The opus eventually offered in MARVEL SPOTLIGHT #33 was originally intended to appear in ASTONISHING TALES, of course, before that title's untimely demise. All work stopped on it at that juncture—in the midst of penciling, inking and scripting—and was not resumed until the story could be scheduled for publication elsewhere. In Rich's recent absence his old friend, fellow artist and one-time assistant, Arvell Jones, was the logical choice to finish penciling the saga, since he'd already had experience at delineating the Demolisher's exploits in earlier appearances.

So, as you can now see, spinning one of these complex tales may sometimes span a considerable length of time, especially when we're particularly concerned with a special effort such as this one—but it sure feels great to finally behold the finished fruit of our labors!

This flight of fantasy is dedicated to and inspired in part by the blistering rock band known as Blue Oyster Cult. Their smash single, "(Don't Fear) the Reaper," is currently among the Top 40 tunes being played on popular radio across the nation, and it's high time they received the recognition and rewards they so richly deserve. For years, a coterie of us here in the Marvel Bullpen have been much impressed with their work — most notably Rich Buckler, Ed Hannigan and myself.

The admiration, it turns out, is mutual. I had occasion to meet the members of Blue Oyster Cult backstage in Toronto not long ago, where they were playing an outdoor stadium with Kiss, and they were familiar with the efforts of Rich and myself, having picked up our previous collaborative effort off the comic racks in San Francisco. When I mentioned to "Buck Dharma" and the boys that I was at work on this current mind-mixer for Marvel, their reaction was ecstatic approval. Comics and rock-'n'-roll, after all, are among the most popular and vital mediums of today, and often influence each other to an amazing extent.

Since it seems to me that creators of contemporary culture are all too often assumed to somehow work in a vacuum, I want to acknowledge a debt and isolate one of myriad influences for which I am grateful: Here's to Blue Oyster Cult — and the world of rock music!

—DAVID ANTHONY KRAFT
The Mutant Guru

The Cult and da Dude

Foomtastic British Feature Page!

We were so stun-boggled by last issue's special announcement about the pandemonious premiere of CAPTAIN BRITAIN in a weekly magazine across the Atlantic that we didn't officially announce the advent of Larrupin' Larry Lieber, longtime Marvel maven and erudite editor for the recent and shortlived Atlas Comics, in the editor's chair of our wondrously wild British weeklies! The Larrupin' One is both a penciler and a scripter himself (remember those early Thor, Ant Man, Iron Man and Spider-man stories?) — and now he's callin' the shots on our brand new Captain!

And helpin' him out is an industrious Marvel newcomer, Bubblin' Bob Budiansky, who's also practicin' up to become a pulsatin' penciler!

Here's a wild if belated welcome to both of ya!

The big news since last time is that, not only are we knockin' ourselves out to create some of the most captivatin' and colossal original efforts ever for our exclusively British audience, but we're doin' it in colour as well! Yes, it's true — the adventuresome exploits of Captain Britain are in colour! And now, just to tantalize ya, here's a cover gallery preview of the first several issues of CAPTAIN BRITAIN.

The Foom interview:

Marie Severin

Conducted by David Anthony Kraft

FOOM: Where were you born?

MARIE: Oceanside, Long Island — but who would care about that? *When* I was born they might like to know — and that's none of their business. [Laughter]

FOOM: Was that also where you grew up?

MARIE: No. I moved to Bayridge, Brooklyn, when I was four, I guess — and I've been there ever since, so I'm really a tenement tot.

FOOM: How about a brief history of your professional career?

MARIE: I did cartoons and sold them to *The Hobo News* when I was very little, 'cause you could get a dollar for them, and that was big money. Anyway, EC is where I started in comics. I was there untill the beginnings of *Mad Magazine*, and then I was hired by Stan Lee. EC went out of business because of the Code, and Timely was still bringing out comics, so my brother John was doing the bulk of his work there. At that point, I was only working on the production of *Mad Magazine*, which was a full-time job, but I figured *Mad* wouldn't last more than two or three years, so I left there to work for Stan. Later, when Timely temporarily went out of business, and just put out a few comics, there wasn't any call for production people or gal fridays or stuff like I was doing, and I wasn't about to be scrounging around free lance with a portfolio, so I got a job as graphic designer for the Federal Reserve Bank of New York, and I worked there and did comics for them. I also worked in TV graphics for them — they had a show on economics on Channel 11 — and I did filmstrip work for them; in fact, I was eventually hired away by a film-strip company that produced the things, and I worked there for a while, until *they* started to fold up — I seem to bring good luck to everyone!

So I finally started doing freelance, and one of my stops was to see how Timely was doing. I never left the office. Stan didn't even look at my portfolio, 'cause he knew that I was good in production; so I worked for Sol Brodsky doing art corrections and stuff. I got a break through him to do some work for Esquire — a spread for a college edition — and when then-publisher Martin Goodman saw the stuff, and Stan saw the stuff, they wanted to know why I wasn't drawing comics! Steve Ditko had just quit, and Bill Everett was trying to fill in on *The Hulk* and *Strange Tales* and stuff, so I took over *Dr. Strange* — that was my first full piece of work for comics.

FOOM: How did you get your start at *EC?*

MARIE: My brother, John Severin, came out of the Army, and knew the guys from the old Music and Art school — Harvey Kurtzman and the gang. And since he was sort of interested in making some money, he started doing comics, at the Charles, William and Harvey Studio, and I started doing coloring. When John and the guys went over to get some work at *EC*, the people there seemed very pleased with my work as a colorist, and I was later hired as a production person *and* colorist on staff. I was following along in my brother's footsteps.

FOOM: Did you ever do any art for them?

MARIE: A flyer. It was a giveaway sheet, an answer for subscriptions and stuff. John had drawn one, and later as

new people came in who weren't on his sheet, they asked me to do one. Also, if you look at some of the real oldies, whenever they had a page of text, they'd have a little title — and there'd be something in the background. Those are mine, as funny-looking as they are.

FOOM: How long did you work for them — and what year did you start?

MARIE: Gee, I'm not sure. Maybe I did some freelance for them in '53. I really forget, 'cause before I went on staff I was doing coloring for them and holding a job down on Wall Street, just for the money (I wouldn't go to art school, 'cause I wanted to earn money, and be lovely, and have a social life and so on). It wasn't at the very beginning of EC, though; they were already established and moving along.

FOOM: You also did some work for Boys' Town, along with your brother and others, back in 1954, right?

MARIE: Oh yeah, I used to do some free artwork for them; you know, it's an orphanage thing — and it's all boys. [Laughter] Yeah, and also a couple of times I went over and gave art lessons. It's great what little boys draw in orphanages. Shocking. A riot, though. Absolutely a riot.

FOOM: And after EC?

MARIE: Timely, probably at the end of '56. I was only with Stan a year, maybe a year and a half — they were putting out some wonderful competition for *Mad Magazine* — like *Snafu* and another one called *Confidential* or something. Because I had done production on *Mad*, I was working on them, as well as coloring.

FOOM: Did you run into any trouble over that with Bill Gaines?

MARIE: Nah. He doesn't care. I always got along with Bill. Still do. I mean — he's fantastic. Anyway, after that I went to work for the banks for maybe two years doing all kinds of graphics stuff for them — TV, posters, booklets on economics, their monthly bulletin. The Federal Reserve was a very high-falutin', security-conscious — fingerprints and all that — place to work, so I really fit in fine, because I was a comic book person. I liked it, though. [Laughter] I learned a lot. I learned how to deal with people who didn't know what the heck you were talking about, 'cause *I* didn't know what *they* were talking about. I have no background in economics, and they had no background at all in storytelling and stuff.

Basically we were trying to educate the public. Comic book people are very good at this sort of thing; a well-oriented comic book person can be a success in TV, in teaching, and in any kind of selling, 'cause we get to the essence of it — whatever it is.

Of course, their writers weren't like comic book writers — they were dull as plaster.

FOOM: You also got into trouble there for doing a counterfeit bill, right?

MARIE: Yeah. I was doing it for this TV program, to show the expenditure of the tax dollar of New York State as compared to the Federal tax dollar — so I did a dollar. That's what I was told to do. Not my fault that the dollar was a counterfeit! I made a big thing, like four feet long, and you could chop it up anyway you wanted, to show where the Federal dollar and the State dollar were going. Nowadays you can do that, but

"I think (Marie's pencils) are the easiest I have ever had to ink — the reason is probably that we think along the same lines and took our earliest art lessons at the knee of the same artist — our father."

— John Severin
Mirk-wood Times
(March 1973)

Smilin' *Stan Lee*, Mirthful *Marie* and Jazzy *Johnny Romita* admire the first-ever Spider-man costume, as modelled by Rascally *Roy Thomas*

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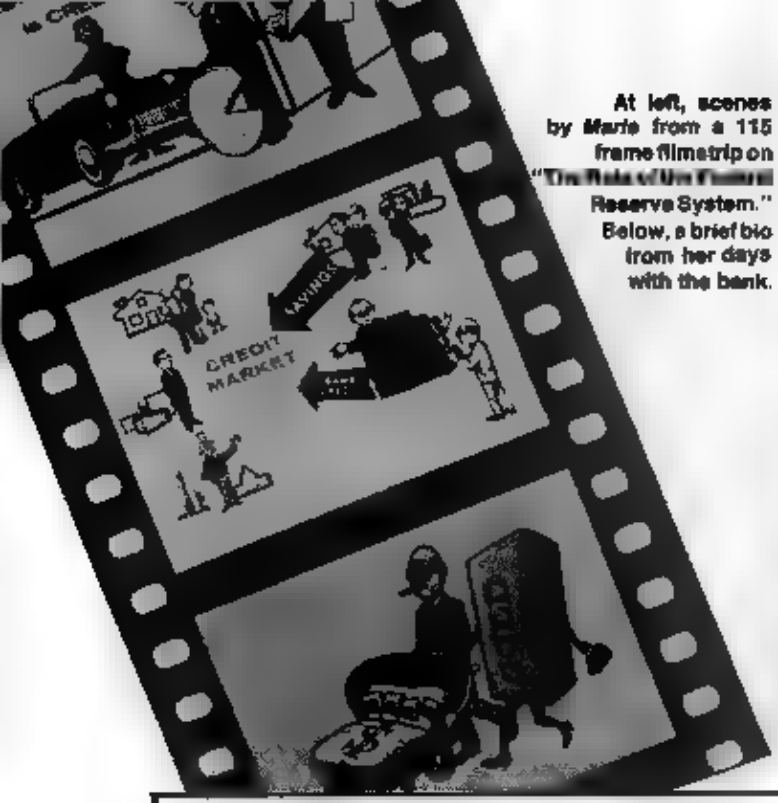


At left, scenes by Marie from a 115 frame filmstrip on "The Role of the Federal Reserve System." Below, a brief bio from her days with the bank.

A Christmas card from cartoonist *Al Williamson*

Six days per week, Greenwich Village is the office projects Miss Marie Severin, the Bank's full-time artist.

But her office, which occupies a niche in the Public Information Department, is quite unique. The walls, desk and cabinets are enhanced by numerous *objets d' art*. Paint pots drawing utensils, glue and paper are in evidence throughout. Miss Severin's large drawing board is covered with her daily projects.

Sometimes I'm just called on to letter signs for a series of pictures. But more often my work requires artistic treatment.

In three years at the Bank Miss Severin's duties have included a variety of tasks. She illustrated Public Information's classroom comic book *The Story of Checks*, of which over one million copies have been distributed; she designed the department's booklet, *The Money Side of the Street*. It was issued in September and demand has called for a second printing. Moreover, Miss Severin was responsible for the graphic arts employed on the Bank's television series, *Dollars and Sense* produced on channel 13 WNYC for the Board of Education program, *The Living Blackboard*. For this particular project she sculptured figurines and created flannel boards to illustrate talks by William Treiber, first vice president of the Bank, as well as other speakers on the programs. The presentation consisted of nine telecasts from February through April, 1958. In addition, she designed the cover for the Bank's economic highlights booklet, *Perspective*.

Other departments frequently borrow me to gain an artistic slant for a simple idea, or for something as concrete as an exhibit. Miss Severin, for example, aided the Coin Department with advice on the size of cases and the background and design suitable to the South Door gold coin exhibit in this spacious, air conditioned space. Miss Severin's artistic contributions are executed in the Building Operating Department.

Others with her workday at the Bank over, Miss Severin spends additional hours completing posters and flyers for Club happenings. Her distinctively humorous style brightens Club publicity pieces displayed throughout the building. And by the same token, she supplies greeting cards and stunts to interest staff members in Club activities.

Busily engaged as the Bank's artist Miss Marie Severin can truly say "Art's My Line."

Representations of Miss Severin's art work include booklets and flannel boards for Public Information, as well as Club publicity.

they had very strict counterfeit laws then Anyway, I'm on file in the Secret Service [Laughter]

FOOM: A known counterfeiter

MARIE: I wasn't caught trying to pass it; I just *made* it, that's all The thing is, I was working for the Federal Reserve itself!

FOOM: You went from there to —

MARIE: Filmfacts, Inc I don't think they're in existence anymore They were kind of stodgy, and a lot of the concepts commonly used in comics were startling to them — the dynamics of comics storytelling I had to be held back from animating and my tendencies to be ridiculous [Laughter] Filmstrips were probably at that point being eclipsed by educational movies, although I believe filmstrips are good 'cause they're a lot like comics You can concentrate on one panel You can also backtrack, and talk longer on one panel than another, but — I don't know, but they started running out of work, so then I went freelance. But I wanted something permanent, and I had been interested in getting into TV storyboarding. I might have been snatched up, but I came back here to Marvel in between interviews, and that was the end of that. You know, Marvel had started mushrooming and I figured why go into TV as a newcomer, when I know this and it seems to have a future?

FOOM: What year was it, then, that you came back?

MARIE: I think it was '64, and I came

"I grew up in Brooklyn, New York. I was very surprised growing up that outside of the family
1. Not everybody draws .. what do they do with themselves?
2. That girls do not get dirty.
3. Nor do they get a Lone Ranger doll for Christmas.
4. It was considered cute for a girl to work in comic books."

— Marie Severin
Comic Crusader #15 (1974)

on staff in 1965

FOOM: Who else was on staff then?

MARIE: Stan, Sol, Flo Steinberg and me Kirby and all the rest of the growing bullpen worked free lance, as most of them still do now. Nobody was really here nine-to-five, except Stan, Sol, Flo, and myself

FOOM: So you've seen it all grow

MARIE: Mmmm It's terrible Awful I hate it [Laughter]

FOOM: What year did your art appear in *Esquire?*

MARIE: 1966, it was I used to get calls to do art and advertising jobs and things, which I would fit in, and I never got an agent 'cause I don't want to take on too much It's too much bother Then in 1969 I did the Joe Namath spread again for *Esquire*, about five or six pages — and the cover, which also was kind of flattering These things help build up a sort of respect for your work (I like it for the money.) [Laughter] There's a lot of people on the outside who couldn't do *one page* in comics

FOOM: Have you done any recent outside stuff?

MARIE: Only a couple of years ago I did something for Trails International airlines I did Pilgrims disembarking from the plane, and the little Indians are sticking their tongues out at the Puritans, and the Puritan kids are thumbing their noses right back And then I did Scandinavians coming off the plane and cooking things, and running off with the stewardess under their arms — stuff like that, and a brochure for them, too All this was in color, but was never seen over here It won some sort of award or something in Germany — but I can't read the certificate I don't know what it means! I think the airline is now defunct See, everything I touch goes under'

FOOM: Over the years, how have your duties at Marvel changed?

MARIE: Well, I'm still the color maven Back then, I was also doing all the ad stuff — with Sol, naturally but that eventually grew into its own thing I started doing merchandising the first T-shirts and all that stuff — back when there weren't that many books and one person could handle the work load We had what? Ten books, maybe fifteen or something like that with annuals

FOOM: So what year did you do the first *Dr. Strange?*

MARIE: '66, I think

FOOM: What's the last thing you worked on?

MARIE: Really, *Kull* You know, I've helped out here and there on some stories, and I've inked a couple of jobs, but the last story real story was *Kull*, for serious dramatics

FOOM: Do you have any plans to do something in the near future?

MARIE: I'd like to work on *Kull* if I have time I'm also going to do *Super Rabbit* with Marv Wolfman I love working with Marv He's crazy He really is — his humor stuff is delightful Remember, we did that thing in *Crazy*,

A birthday card from John and Mickey Severin

An unpublished cover by Marie and Frank Giacoia

"Kaspar, the Dead Baby"?

FOOM: Yeah

MARIE: Well, I had to go to this thing for Marvel, some sort of librarians' meeting, they're trying to get Marvel into the libraries, so I was representing Marvel.[Laughter]After all, if I can handle the Federal Reserve Bank, I can handle a librarian

Leon Harvey's there, from *Harvey Comics*, and as I was introduced to him he says, "Oh yes, I remember your brother — how is he?"

"Oh, he's fine " I answer; "He's out in Colorado, has six kids ." and as I'm talking his eyes light up and suddenly he interrupts me

"And you're Marie Severin. *Marie Severin* MARIE SEVERIN!' You're the artist who did that *terrible* story about Casper!" And his art director asks, "What story is that?"

"'Kaspar the Dead Baby,' " I reply carefully." It was done by Marv Wolfman W-O-L-F-M-A-N He wrote it, and he conceived the whole idea "[Laughter]

Anyway, I told Marv about it later and he was delighted. I said, "I made sure I got your name across real good, so he'd getcha." Marv and I won an award on that thing I thought it was a riot

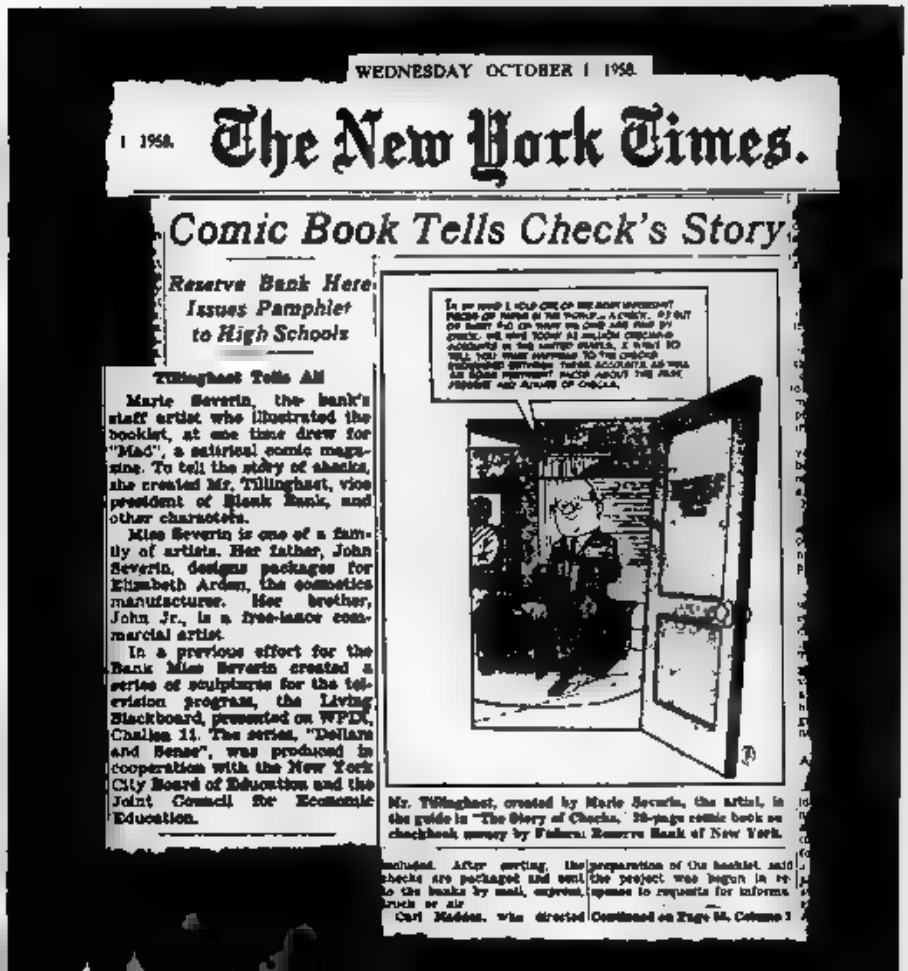
FOOM: So, not really having done any strip stuff for EC, you've always worked Marvel style?

MARIE: Yeah I really started with Stan Stan did all those *Dr. Strange* issues I later worked with Roy, then Gerry Conway on a couple of stories

"... the filmstrip represents her fine work almost more than any other person involved. I think she has done a beautiful job as usual and that the filmstrip reflects well her rare wit and her precious talent. Nice going, Marie!"

— Dean Carl Madden
LeHigh University
Bethlehem, Pennsylvania
(19 April 1961)

Always a Pogo/Walt Kelley fan, *Marie* is caricatured here by her brother, *John*



WEDNESDAY OCTOBER 1 1958.

1 1958. **The New York Times.**

Comic Book Tells Check's Story

Reserve Bank Here Issues Pamphlet to High Schools

Tillinghast Tells All

Marie Severin, the bank's staff artist who illustrated the booklet, at one time drew for "Mad", a satirical comic magazine. To tell the story of checks, she created Mr. Tillinghast, vice president of Blank Bank, and other characters.

Miss Severin is one of a family of artists. Her father, John Severin, designs packages for Elizabeth Arden, the cosmetics manufacturer. Her brother, John Jr., is a free-lance commercial artist.

In a previous effort for the Bank Miss Severin created a series of sculptures for the television program, the Living Blackboard, presented on WPIX, Channel 11. The series, "Dollars and Sense", was produced in cooperation with the New York City Board of Education and the Joint Council for Economic Education.

Mr. Tillinghast, created by Marie Severin, the artist, is the guide in "The Story of Checks," 32-page comic book on checkbook money by Federal Reserve Bank of New York.

included. After meeting, the preparation of the booklet and checks are packaged and sent the project was begun in re- to the banks by mail, express, to requests for informa- truck or air

Carl Madden, who directed Continued on Page 56, Column 3

Len Wein and I worked together on one fun thing, "The Clod Squad." And I've worked with Marv, of course I love Stu Schwartzberg on humor; He's GREAT!

FOOM: Stan was also the art director back then, right?

MARIE: Yeah, he was everything He did all the proofing. He did all the art direction He okayed every story, every cover, every color piece that went through, every ad. *Everything* And he had the control over it, which was excellent

FOOM: Did he really do much in the way of art direction?

MARIE: *Yes.* He tore you apart He crucified you And he taught at the same time

FOOM: So he had a very clear idea of what he wanted?

MARIE: Oh definitely. Very good idea, too. I'm grateful that I was lucky enough to have him go over my stuff.

FOOM: How long does it take you to pencil a page, on the average?

MARIE: I once did a five-page story in one day: "The King and the Oak." Of course, it wasn't nine-to-five; it was into like ten o'clock at night. Roy had laid it out and thought it out so that I didn't have to plot anything. He just told me what he wanted, and I did tight pencils — five pages I've been known to do as little as one page a day, but I attempt to do two or three pages a day.

FOOM: And how long does it take you to color a book?

MARIE: Well, I'll be doing *Conan* tomorrow at the office With any other book, I can usually do it overnight, but on something like *Conan*, it'll take me all day. And some books even take two days, but they're very rare

FOOM: Who are your influences, aside from comic artists?

MARIE: Well, naturally, since my whole family draws, I'm influenced by that — which means John, of course, and my father, who didn't do commercial art until later in his life When he was younger he did fine arts, and we had his paintings around and stuff; only when he was well-established did he become the package designer for Elizabeth Arden He was the artist, really, of the family

And all the old stuff, by Howard Pyle, N C Wyeth, and all those guys influenced me The fairy tale artists — I love that stuff Growing up, we didn't have TV, and I was discerning enough — probably because of the books available to me — to pick out the good stuff and retain it.

Art for *Trails International* airlines by the Mirthful One

Bacchus and Frontus in a scene for a mythological filmstrip by *Marie*

And movies were a great influence on me, because although I *read* a lot, movies were in their heyday and I gobbled up everything I could. I read comic books, right, and then I discovered movies, and immediately began going at least twice a week — whatever my allowance would bear. I think movies taught me a lot about continuity and storytelling.

FOOM: Do you maintain any hobbies?

MARIE: I like sculpturing, when I have time. I would love to read more, but who has time these days? Today I have no hobbies. I have no time for anything. I used to make miniature stained glass windows. I love them. And I used to make my own greeting cards. You know, they say that when you're older you're supposed to have the time to do all these things. I had more time in my twenties than I do now. Terrible.

Scenes from the *Emerson Theatre Company*'s presentation of "The Braggart Warrior," featuring costumes designed by Mirthful *Marie*

"You can dearly love people, but they sometimes become awful pests and you cannot verbally assault them because they'll never forgive you. But a picture, they are so flattered that you took the time to do it, they don t realize that you are getting rid of the anger. Comic book artists are always excreting all this stuff all over the place, and thank goodness We're like Peter Pans. We refuse to grow up but we get paid for it. Which is fortunate. We're channeling all this immaturity into something instead of standing on street corners."

— Marie Severin
Rolling Stone
(16 September 1971)

FOOM: Do you have any advice for aspiring comics artists?

MARIE. Yeah Read more You have to expose yourself to everything Follow through anything that will interest you Try to absorb as much as possible, because I think the best kind of artist absorbs everything The thing is to constantly feed your imagination If you don't, you're going to fall back, because the style is always evolving. We reflect the period of the day 'Cause we're a mirror

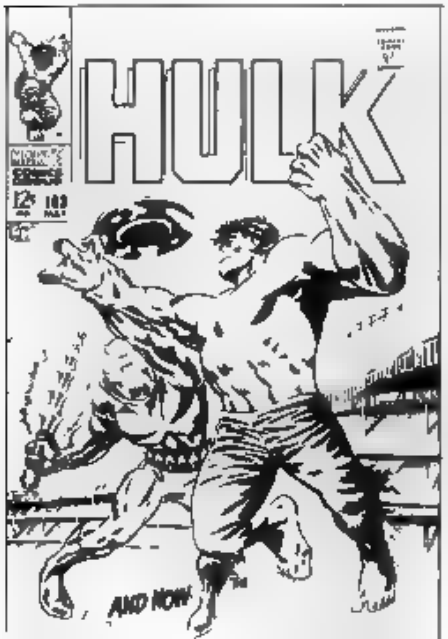
When you're younger, you have the energy to pursue, also you have the joy of learning, and there is nothing more fun than learning something you didn't know before I still lose myself by researching an unfamiliar subject for a new job in encyclopedias I have at home I find I'll spend an extra hour reading all kinds of stuff I don't need, just 'cause it's interesting

That's why these people who look down on comics the heck with 'em They don't know what they're talking about We're among the best self-educated people in the world Also sometimes very dopey. You know, really, because we're abstract

And you can't be *too much* into comics, 'cause then you're no good either, because you can't relate to the real world What you're trying to do is relate the real world into pictures

You know, some people just *live* in comics

FOOM: If you had the choice, the absolute freedom, what would you be doing?



MARIE: I'd be in Bermuda,flat out on a beach [Laughter]I would like to make things with my hands. I really would. I like making and doing I'm a good organizer, but I'd much rather be squatting down with a big pot of clay, and working in something like that And I would like to make stained glass windows, too My *own* type I go crazy when you go in these places, and the line of the window goes right across the face It's absolutely unforgiveable You know, they just hack them out No planning or anything And I love color, too; I probably would like to develop some style of painting.

FOOM: Have you ever done any painting?

MARIE: Not much It's like sculpturing — it takes up a lot of room, and a lot of money and supplies, and once you do it, you hate to put it down If you can't sit down and do it for one week, as one project, you might as well forget it, I feel You can't just pick up something and have the same free approach to it five days later

FOOM: Well, now I'll give you an easy one Do you enjoy working at Marvel?

MARIE: I'd be an idiot to stay here this long if I didn't! I like comics It's a fun thing, and every day is different. Every day is also hard work - but I really don't know how to do anything else quite as well, I don't think, nor could I earn as much It's a practical thing, and comics are fun

But, then again, I make fun out of anything I work at!

Special Foom Preview!

Reproduced on this pandemonious preview page are selected scenes from the third annual Mighty Marvel Calendar, another creative co-venture with Simon & Schuster. Now available in bet ter bookstores everywhere.

Written by Rascally Roy and illustrated by the Bullpen's best, the 1977 Memory Album is made up of the most momentous moments in Mighty Marvel's magnificent history. The cover is a triumphant team-up of two artistic titans, *Kirby & Romita*. Above, Jack's power-packed pencils; below, Johnny's fantastic finished inks!

THE 1976 IRVING AWARDS

Compiled by Cheerful Chris Claremont

Welcome, dear readers, to the 1976 Irving Awards final results! But, first, a word from our sponsor ...

Well, not precisely the sponsor — it was just too good a line to throw away. Anyway, this is your faithful compiler of the votes talkin' at'cha here on Election Day, scrivening a brief — but pithy — introduction to (and analysis of) the Award results you're about to read.

There were 16 categories, ranging from Favorite Comic to Favorite Character to Favorite Writer to the character you'd most like to read a cover article about in FOOM. On the average, we received about 400 ballots for each category —

FAVORITE MARVEL COMIC
(409 ballots)
AVENGERS (74) (18.09%)
SPIDER-MAN (61) (14.91%)
FANTASTIC FOUR(49) (11.98%)
X-MEN (37) (9.05%)
CAPTAIN AMERICA (24) (5.87%)

FAVORITE MARVEL STAR
(408 ballots)
SPIDER-MAN (90) (22.06%)
CAPTAIN AMERICA (44) (10.78%)
HOWARD THE DUCK (30) (7.35%)
THING (25) (6.13%)
CONAN (24) (5.88%)

FAVORITE COVER
(400 ballots)
HULK #200 (16) (4.00%)
AVENGERS #150 (15) (3.75%)
WARLOCK #9 (15) (3.75%)
DEATHLOK #36 (14) (3.50%)
HOWARD THE DUCK #1 (13) (3.25%)

FAVORITE WRITER
(406 BALLOTS)
ROY THOMAS (80) (19.70%)
STEVE ENGLEHART (76) (18.72%)
STEVE GERBER (52) (12.81%)
LEN WEIN (45) (11.08%)

FAVORITE INKER
(396 ballots)
JOE SINNOTT (100) (25.32%)
TOM PALMER (52) (13.13%)
VINNIE COLLETTA (51) (12.91%)
KLAUS JANSON (28) (7.34%)
FRANK GIACOIA (25) (6.33%)

FAVORITE COLOR STORY
(393 ballots)
X-MEN #100 (15) (3.82%)
X-MEN #98 (14) (3.56%)
HOWARD THE DUCK #3 (11) (2.80%)
ETERNALS #1 (10) (2.55%)
GIANT-SIZED X-MEN #1 (9) (2.29%)

FAVORITE SUPPORTING CHARACTER
(400 ballots)
J. JONAH JAMESON (77) (19.25%)
FALCON (55) (13.75%)
MARY JANE WATSON (29) (7.25%)
PIP THE TROLL (23) (5.75%)
CLEA (15) (3.75%)

FAVORITE VILLAIN
(407 ballots)
DR DOOM (134) (32.92%)
GALACTUS (39) (9.58%)
DR OCTOPUS (37) (9.09%)
KANG THE CONQUEROR (22) (5.41%)
THANOS (15) (3.67%)

FAVORITE PENCILER
(398 ballots)
JOHN BUSCEMA (70) (17.59%)
SAL BUSCEMA (57) (14.32%)
JACK KIRBY (55) (13.82%)
GEORGE PEREZ(33) (8.29%)
GENE COLAN (31) (7.79%)

some got a bit more, some a bit less. And there were several interesting confusions along the way, mostly in the categories slotted for the people who create these Marvelous mags, as opposed to the categories concerning the mags themselves. For example, *Roy Thomas* getting a vote as Favorite Penciler, along with *Tony Isabella*. Or *Phil Rache* — a colorist — pulling a vote as Favorite Inker. Or *John Buscema*, *Mike Esposito* and *Klaus Janson* – a penciler and a pair of inkers — all getting votes as Favorite Letterer!

Before getting to the meat of the matter — namely, the results — a couple of words about the numbers involved, and what they mean. You'll notice that a lot of the winners actually won with a ferociously small percentage of the total vote. For example The Favorite Cover won with an even 4.00% of the vote: at the same time, though, the 400 votes submitted in that category were split between 186 separate covers, over 100 of those covers garnering only a single vote apiece. As a matter of fact, the only categories where decent majorities *were* run up were the people categories — Writer, Penciler, Inker, Letterer, Colorist ... and, even there, clear majorities were very rare.

In the past, the Irving Awards have presented a slice of art/script/photograph/what-have-you for each of the top three places in all categories. We're changing that format somewhat this year; what you see on this center spread is the winner in each category — usually represented by the appropriate book's cover or splash page — and, beneath it, the names and percentages of the next four books in the standings. So, what you see are the top *five* places, rather than three.

Thus, without further ado, it's time to get on with the show and clue you all in on the winners and runners-up. May we have the envelopes, please

FAVORITE LETTERER
(397 ballots)
JOHN COSTANZA (114) (28.72%)
TOM ORZECHOWSKI (73) (18.39%)
JOE ROSEN (70) (17.63%)
ARTIE SIMEK (54) (13.60%)
IRV WATANABE (21) (5.29%)

FAVORITE BLACK-&-WHITE STORY
(289 ballots)
DOC SAVAGE #3 (31) (10.73%)
SAVAGE SWORD OF CONAN #10/Conan the Conqueror (21) (7.27%)
MARVEL PREVIEW #4/Starlord (19) (6.57%)
MARVEL PREVIEW #'s 5 & 6/Sherlock Holmes (17) (5.88%)
SAVAGE SWORD OF CONAN #5/A Witch Shall Be Born (17) (5.88%)
SAVAGE SWORD OF CONAN #12/The Haunters of Castle Crimson (17) (5.88%)

FOOM LEAD ARTICLE
(396 ballots)
HOWARD THE DUCK (25) (6.31%)
DEFENDERS (23) (5.81%)
HULK (19) (4.80%)
SPIDER-MAN (19) (4.80%)
AVENGERS (17) (4.29%)

FAVORITE COLORIST
(392 ballots)
GLYNIS WEIN (159) (40.56%)
PETRA GOLDBERG (45) (11.48%)
MICHELE WOLFMAN (34) (8.67%)
PHIL RACHE (33) (8.42%)
DON WARFIELD (24) (6.12%)

FAVORITE TEAM-UP
(399 ballots)
SILVER SURFER (56) (14.03%)
CAPTAIN AMERICA (21) (5.26%)
DAREDEVIL (16) (4.01%)
WOLVERINE (16) (4.01%)
MOON KNIGHT (15) (3.75%)

TO GET THEIR OWN STRIP
(393 ballots)
SILVER SURFER (108) (27.48%)
VISION (40) (10.18%)
MOON KNIGHT (24) (6.11%)
VISION & SCARLET WITCH (23) (5.85%)
SUB-MARINER (11) (2.80%)

FAVORITE TWO-IN-ONE
(385 ballots)
HOWARD THE DUCK (57) (14.81%)
HULK (42) (10.90%)
SILVER SURFER (31) (8.05%)
VISION (28) (7.27%)
BEAST (20) (5.19%)

And that's that. A couple of parting shots, though, before we close the book on this year's awards. After spending a lot of time orbiting Marvel, you get the feeling that you've pretty much seen everything — or so I'd thought until John Romita started pulling votes as a character deserving of his own strip, not to mention a few hardy souls who felt he deserved a guest stint in TEAM-UP. Who knows, perhaps this is an idea whose time has come — the day when the the people who create the Marvel madness in all its myriad forms become participants in it themselves (after all, didn't Roy, George Perez, Stan, Marv and Sal Buscema — not to mention the whole blamed Bullpen - just guest-star in recent issues of the FANTASTIC FOUR and NOVA?) I mean, just let the sound of it roll off your tongue ROMITA — SUPER-ARTIST! "Anyone who crosses him gets wiped out with snow-pak" or: "His #3 brush is deadlier than any Caped Crusader's utility belt." Just think, frantic ones, a hurried conference in the Baxter Building as Reed Richards addresses the assembled FF and Avengers in hushed tones "My friends — give Romita a brush and a bottle of ink and he can destroy our world!" The mind boggles

Oh well, it'll never happen.

But, oh boy, it's sure fun to think about the idea — and, in the final analysis, isn't that what comics are all about? Enjoyment for a paltry sum!

That's all for this year, people. If your favorites won, all well and good. If they didn't, those are the breaks, and better luck next year.

Keep the faith, pilgrims!

— Chris Claremont

DRAGON SHADE IS WAITING!

STAR SLAYER
SAMARAI VIGILANTE
SLASH SWORD
SHADE
DARK SURJOR
STAR SWORD
STAR SURJOR

VENOE - II
STAR BLADE
STAR SHADE
DARK SHADE
DARK DRAGON
DRAGON SHADE

Preview Feature!

by Don McGregor

THE STORY BEHIND THE STORY

He is in the city streets He waits for the death of the sun

You never see him in daylight or, if you do, he is in another guise, and you do not recognize him

He is created from the depths of the Manhattan myth, like some dark vigilante rising from the midst of a holocaust He strides the aftermath of an Armageddon that has passed unnoticed

The sun dies, behind the glass and steel towers

Darkness is born The moon and neon give birth to shadows, as varied and distinct as the human race

He is a creature of the shades, sometimes grey, sometimes ebon

He blends and merges within them, for the shadows are his womb He strikes from their protection with terrifying judgement

A samurai sword is held in one hand

Night reckoning

He is Dragonshade

There are *nunchakus* belted at his waist, like the weapons of a modern-day gunslinger He knows their feel and weight intimately A dozen knives of various designs and blades are sheathed in leather, holstered like bandoleers across his chest A *jute* a fork-like apparatus utilized for breaking sword thrusts, is strapped about the calf of his leg A *Kusari-gama* with spiked ball and scythe and chain is slung from one shoulder like mountain climber's gear

He is fearsome in the most literal sense of the word

Mysterious

Menacing, yet hypnotically heroic

Displaced, an anachronism aware of his alienation

A man on the edge tottering dangerously

Or, in his own words, "I am a creature of shades, a last dragon spitting useless flame

* * *

When editor *John David Warner* and I sat in the House of Chan restaurant last June, Dragonshade had not yet been conceived, and neither of us was aware that this would be the night of his initial creation While regaling John with horrifyingly amusing stories about my initial experiences with the welfare system of New York City, and their crushing indifference and beauracracy in the face of an individual's desperation for survival, the two of us and *Beth Bleckley* ate a fine meal in the quiet darkness My big finale concluded with a particularly chilling account of one myopic city servant who read my twelve-page booklet of personal history She held the pages to her nose and ran them back and forth before her eyes, after the fashion of a piece of paper trapped in a typewriter (I kept expecting to hear a distinct "ding!" every time she reached the right hand edge) The process might have taken forever if she'd had to read all twelve pages in such a manner She didn't Before the end of page two, upon learning I'd failed to get a little pink card from the employment bureau, she said, "You didn't follow orders!" and pronounced sentence by ripping the twelve pages of my personal history into confetti

I drew back apprehensively to make sure I remained beyond her grasp and whole, unlike the discarded scraps of paper on her desk I'm sure she couldn't see my face, so lost was she in her myopia, and I suppose, to her, I was already nonexistent—discarded like the papers she had just torn

The Wor Shew Opp was growing cold I decided it was time to cease telling any further Mary Hartman-esque incidents, and that gave John the opportunity to ask if I'd like to write a special one-shot story (sort of like a pilot for a fall television series), to appear in DEADLY HANDS OF KUNG FU

It was an intriguing offer There is a part of me that still misses T'Challa, Monica Lynne, Killraven, Old Skull, M'Shulla, Luke Cage, and Quentin Chase On one level—a pure, concentrated creative level—they are as real and compelling as any other facet of my life A writer can't help but become close to his characters and their worlds

But there is also something exciting about conceiving a new character It is a lot like a new love Exciting, adventurous, a bit frightening, and full of unrealized potential or disaster

I had never really thought about doing a series for the DEADLY HANDS book Kung Fu, like any genre, is a subject you try to transcend, by stretching it and opening up new possibilities *Doug Moench* and *Paul Gulacy* have done that exceedingly well in the color comic series, MASTER OF KUNG FU There was no need to do Shang-Chi again Doug and Paul have embued this strip with their own spectacular vision and artistry *Steve Englehart*, in another fashion, transcended the normal parameters of the kung fu slaughter parade with his earlier Shang-Chi stories They have all given far more than anyone could expect, and their efforts are easily superior to 95% of the chop socky movies

There was no need for me to mimic either Steve Englehart or Doug Moench If I were going to do a strip employing a kung fu motif, it had to be one that would have its own singular identity, not one written in competition with an elder brother

Desperately wanting to create a new character, but not having any concrete thoughts at the time, I told John that I'd give it some thought

Within the week, Dragonshade was born

Oh, he wasn't called Dragonshade at first, as you can tell from one of the accompanying illustrations Names are one of the most difficult commodities to come up with these days in comics Anything that might have a stimulating effect on an audience has been used Of the first titles for the series and the character, I'd become fond of *Star Survivor*, to the extent that I'd written lines explaining the name, but I agreed with John that it reflected very little of the identity of the strip

So I began trying more combinations of words

Shade, you'll notice, had been one of the first words I'd had in mind This was to be a character of the night My initial concept was to transplace the old pulp vigilantes (with their aura of mood and mythology) into our contemporary society

At the same time I wanted to examine the DEATH WISH mentality, and the ambiguities of being a vigilante Dragonshade is an observer who can no longer tolerate what he has seen The events and circumstances of every new day have had a tremendous emotional impact on his sensibilities, and if his answers are extreme—which they are—he is not entirely without insight

As Dragon claims, "My acts now are a *violation* of everything I *believed* I am aware that this is not the *right* way But I have weighed the options left me and this seems the only one that will allow me the *fantasy* that I have tasted *justice* "

Dragonshade strikes

But not without thought He is like us, in

Another FOOMtastic Preview Feature!

that he has been used, mistreated, alienated by the institutions that were meant to serve us, as well as by the ones that were against us from the very start

Dragonshade does not tread easy

Dave (the Dude) *Kraft*—also known as DAK—had earlier given me an article to read from the pages of CRAWDADDY magazine It concerned the burial of radioactive wastes here in America, and it was a frightening piece If Dragon is indeed reacting to the atrocities of our time, there seems to be no more imminent or emotional situation than that, for it is one which will eventually affect all our futures, unless checked at this point in time Unfortunately, I wanted at least the opening one shot to take place in Manhattan, and that precluded the usage of such a plot—since, generally, the institutions involved don't regularly practice such doings in this city

I decided to save that theme for a second Dragonshade story

If there *is* a second

And you out there—yes, *you*, the one reading this story behind the story—can make that determination whether he lives or dies at the end of one startling episode And you can make that determination by spreading the word about Dragonshade, and making sure not to miss the issue of DEADLY HANDS in which he makes his first appearance

Back to the problems at hand I now had the basis for a character, I felt who had room for growth and yet had an immediate empathic nature for the readers If I couldn't use the radioactive waste angle, there was another series of events transpiring this year The political campaigns, with all their ramifications

Thus was born Hurricane Shuck, the politician who denounces our current presidential candidates and their tactics (Hurricane, you see, has his own designs)

And Dragon, clever fellow of the alley ways and night that he is, is checking old Hurricane out

Having decided on a political slant for the plot, I thought I'd examine some of the groups that are interested in the outcome of our political process—including some very official ones, and some very unofficial ones Dragon manages to get himself on all of their Enemies Lists Even the C I A wants him, since he killed one of their undercover agents—whom Dragon supposed was a Mafia member

At a beach on Long Island, John and I discussed the elements outlined above, and during the course of our discussion, I had yet another idea This time, for doing a "period piece"—a kung fu series set in the 1930s or '40s It was such a wild concept that I was nearly ready to start all over again Instant visions came to me I could include *Hodiah Twist* in a cameo role, and keep him alive until Marvel revives its horror line But even though I was excited by the prospect of such an incongruous feature, Dragon had grown on me

He was us

And he wasn't giving in

They had beaten him They had left him without any illusions But he wasn't apathetic

He was fighting back and he had enough sense of destiny to realize from the very beginning that he was on a course marked for death

His myth thus becomes our myth

John suggested using Washington as a locale for the series, since so many comics take place in New York—but, as I told John, I *know* this place I have been around, and it is a city so compressed and so complex that it could certainly give rise to a man of Dragon's desperation As my daughter, *Lauren*, came running up the beach to show me her rock collection, John and I came to an agreement on our project, and

About the Artist:

TOM SUTTON

by Warren Reece

Thirty seconds after *Tom Sutton*'s return phone call to me (he was in Slumberland like his idol, *Little Nemo* when I tried to reach him the night before), I became aware of the fact that the man is a mellow, crazy, wonderfully funny guy And he's got some very insightful opinions on the comics industry Let's hear what Renegade Tom says for himself!

"I grew up in North Adams, Massachusetts, and I *escaped*, and my art is all based on escapism I've been escaping ever since from the things that happened there I then went into the Air Force and was shipped to Japan, where I worked for most of my four years at the *Pacific Stars and Stripes*, the service newspaper At that time, it was a five star edition like *The Daily Mirror* a tabloid newspaper, and it had a comparable circulation I did my first published strip, and feature illustrations—and I was also a photographer and a half-baked writer, and junior editor, and step-and-fetch-it and y'know I was 18 then, and *that* was the best school in the world "

Following this initial stint in what *Jack Kirby* might describe as "the potboiler environment," Tom copped a little formal art training at the school of The Boston Museum of Fine Arts But what about Tom's early influences, back when he was a *little* kid (instead of a *big* kid—like most of us are now)?

"Oh, it was all *comics* I was a comic-book collector freak! I would save them all, and I had every E C in the *world* Absolutely mainlined E C *Anything* for another E C My early artistic inspiration was copying *Wally Wood*, tracing the sparkle marks on the space helmets and on the breasts of the ladies It was terrific I tell you, my sexual education's from them!"

Tom's decision to become a professional artist evolved from his experiences in the Museum School (which he fortunately attended under the G I bill) Many of his fellow artists and painters looked upon comics as trash, and like *Jules Feiffer*, Tom tried to impress them with the idea that there's *good* trash and *bad* trash However, they wanted him to be a painter, so he starved doing that for a couple years, while he was still in his early twenties

Then he went into advertising, where he "slogged it out" for a while in Boston Following that, he did some limited animation

"I had a lot of titles and *no money*, y'know? I was the $75-a-week Art Director It was terrific "

Tom tired of that Having saved some money, he painted for another couple years When the money ran out, he decided to go to New York, which brought him to *Marvel*

"I saw Stan, who told me he was gonna make me a star and here I am!"

Actually, it wasn't really quite that easy—but thanks to a couple of circa 1965 newcomers named *Roy Thomas* and *Flo Steinberg*, Tom got the help he needed to get started Tom's early Marvel work included "The Renegades," a series pre-

then I turned my attention to Lauren's own happy project

It still remained, at the end of that summer s day, to structure the plot (at the time it was slated for twenty pages) and to create an individual and antagonistic personality to attack Dragon. The villain of the piece. It also remained to find an artist for the series, one who could depict the mood and ambivalence of Dragon's environment—an artist who could make the setting itself an extra character, rather than merely a backdrop

I was at *Doug Moench*'s home when John eventually made the suggestion Doug and I, with his wife *Deb* listening patiently, had had our fifth discussion of the day about Martin Scorcese's TAXI DRIVER film John arrived, interrupting our routine, and during dinner, which consisted of a wonderful zucchini pie made by Deb, John asked me how I'd like to have Tom Sutton draw and ink Dragonshade

Tom Sutton!

' Hooray!'' I wanted to shout, but maintained my usual sedate composure

Instead, I screamed Fantastic'

My first comic story to see print (which wasn't the first I'd written, but that's another story) was drawn by Tom Sutton It was titled "The Fade Away Walk, ' and I was knocked out, because everything I'd asked Tom to do was there Reverse angle shots. Continuity shots Layouts. And, more than that, he'd embellished those ideas with many of his own

Tom and I also worked together on the Morbius stories for Marvel's VAMPIRE TALES black-and-white magazine The terror tales occurred in such places as Malevolence, Maine and Gallows Bend, Nevada, and Tom rendered those streets and alleyways and buildings as if they had a life force of their own. They became an extra character in the stories, every bit as vivid as many of the flesh-and-blood characters running through those streets and alleyways and buildings

And now he would also, from my description, translate Dragonshade into visual form

I was really beginning to get excited

Dragonshade was coming alive

I wrote a very detailed plot, and well along the way, realized I didn't have enough room Apologetically, I asked John for an extra page He didn't explode and, in fact, gave me an OK By the time I had finished the plot for Tom (some pages of which accompany this article) I'd gone up to twenty-two pages And I still felt I'd blown the climactic scene at Rockefeller Center

Originally, I'd intended to do a scene taking place in Rockefeller Center in LUKE CAGE, POWERMAN The issues in which Spear attempts to kill Noah Burstein were to culminate on Christmas Eve at the skating rink, with Cage and Spear battling atop the towering Christmas tree

But the idea of doing a seasonal book out of season was rejected, so now I suddenly had the feverish idea that Hurricane Shuck could hold his final rally there—at Rockefeller Center A graphic setting for startling events

The anticipated assassination of a political figure!

Dragonshade's epic samurai-sword battle atop the Radio City Music Hall marquee

The C I A agents closing in on their target for the kill

And all bound up with the fate of Dustin Triumph, a man caught up in events, with no special prowess or group behind him A man trying to survive, and whose survival is threatened

It needed even more than twenty-two pages. I had cut the end sequence too short; the pacing was off, but I felt trapped The story was so tightly plotted that there wasn't a single scene which could be deleted to make space without threatening the whole structure And I couldn't possibly ask John for more pages—he'd already been far too kind

But John is some kinda editor While we were watching an episode of an old TV series—I SPY—entitled "Room With A Rack," John said he felt the elements in my plot were too cramped, and that it needed more space to work effectively

Astounded, I listened as he said he d done a bit of restructuring and was going to let me have twenty-eight pages Further astounded, I listened as he changed that to thirty pages, and I was more than pleased to go back to the typewriter to rework the piece into the longest story I have ever done in comics

Dragonshade was now alive, living in the shadows

I have deliberately avoided telling you too much about him I am reluctant to discuss what the story itself must convey It is for you to interpret and evaluate whether our efforts are the success for which we strived so hard

I'll await your response and, if we do more than this one-shot story, you will learn a *lot* more about him

Right now, he is a conscientious, introspective revenger The outer parameters of his enigmatic personality have been exposed

The clues are there, waiting for you to analyze them

I hope we'll get the chance to follow those tantalizing clues, to flesh them out and continue to develop just exactly who and what Dragonshade really is

Remember, he's in the darkness

And he's waiting

—Don McGregor

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sented in *WESTERN GUNFIGHTERS* Tom says he still didn't know how to draw then, yet in spite of what he says, the strip had a dynamic, wild, freewheeling style in keeping with Tom's philosophies Later he worked on *WEREWOLF BY NIGHT* doing some covers and inking And, eventually, with writer *Doug Moench*, he did "Future History Chronicles" for *PLANET OF THE APES* Which basically brings us up to date, since examples of his artistic efforts on "Dragonshade" accompany this article

Tom says, "Marvel is the most interesting place to work, usually, and my favorite single thing I *wanna do* is the Sub-mariner I wanna do an Atlantis based, totally underwater, fantasy world I liked the early (1939-40) *Bill Everett* stuff very, very much It was wonderful There was a *real* sense of fantasy about it "

Tom doesn't go much for cliffhanger endings, claiming he lives with a whole houseful of kids who are wise to the fact that the hero *must* make it through However, he feels that heroes, are very important, especially to kids, because being young is a very intimidating experience In fact, even though Tom was *big* as a child, he still got pounded on constantly by all the *little* guys! Perhaps this gave him a kind of "Hulk complex "

The direction Tom would like to take with comics in the future is more along the lines of his idol, *Windsor McCay*—a totally developed fantasy world, with big splashy panels, like *McCay*'s "Little Nemo In Slumberland" (1905-26), or the more contemporary *Maurice Sendak* the most successful living author of children's books Tom wants atmosphere He wants a diversity of styles in comics. He wants wilder drawings in bigger panels, like some of those used in Marvel's Treasury Editions

Where is Tom going from there? Well, he's got some paperback art coming up Following that, maybe he'll be able to get into his big, atmospheric, wild fantasies He'd settle for some short stories, but realizes that the formula isn't successful commercially He'd like to get away from the *"Will Eisner"* school of cartooning, feeling that it's not "where it's at" for him anymore

Let's hope he succeeds in his greatest philosophical ambition—to be "Tom Sutton the dream-maker"; the man who restores *magic* to a world that's grown up too hard, too soon; the nut who lifts us out of an all-too-mundane reality

Or, in his words: "I don't want to be relevant—I'm TOTALLY IRRELEVANT! Hahahahaha?!"

Department of in FOOMation

By Ralph Macchio

Last time around, we gave you fellow FOOMers the ever-lovin' lowdown on some of the momentous changes here at Mighty Marvel. Well, what we've got going this time will make those changes appear as nothing next to the current creative turbulence at the House of Ideas.

Merry *Gerry Conway*, who had returned to the fold as reported last ish, has left yet again to seek his fame and fortune elsewhere. But never fear 'cause our resident bigwig—Artful *Archie Goodwin* has picked up the editorial duties on the titles Ger was doing, and has doled out the spoils to some of the most capable people around—not the least of whom were a few of Marvel's hard-working editorial staff, each and every one of whom is positively busting a gusset to show what he can do with a book or two of his own. We've a hunch great things are in store, folks.

ARCHIE GOODWIN

GUARDIANS OF THE GALAXY — CAPTAIN MARVEL — DEFENDERS — AVENGERS — GHOST RIDER — DAREDEVIL — MASTER OF KUNG FU — MS. MARVEL — INHUMANS — X-MEN — IRON FIST — DR. STRANGE — MARVEL TEAM-UP — IRON MAN — SUPER-VILLAIN TEAM-UP — CHAMPIONS — LOGAN'S RUN — THE SPECTACULAR SPIDER-MAN

While *Steve* (Baby) *Gerber* concentrates all his considerable talents on keeping a certain nameless duck the cult sensation of the century, he's turned the scripting chores on GUARDIANS OF THE GALAXY over to *Roger* (Stemo) *Stern*. Currently, the revelations of Starhawk's origin are imminent, and the war with the Arcturians is in full swing. According to Stemo: "The Guardians will be running into a guy I haven't got a name for—but for the sake of identification, I've been calling him Homer the Happy Hologram. They'll also be meeting the Mighty Man of Kobar, who hasn't been seen since 1953. Along the way Korvac the Machine Man will also be popping up. Charlie-27 is going to be getting a new costume and the Guardians will be returning to Earth to see what's happening there." *Al Milgrom*, who has been joined by the fantastic new talent of *Bob Wiacek*, will remain the permanent artist, to keep things up to their usual high level of excitement.

Sparkling *Scott Edelman* (creator/writer of the Scarecrow) has also picked up his first regular series, none other than Marvel's space born super-hero—CAPTAIN MARVEL. Scott will be explaining several old sub-plots which have gone unresolved for some time. He will be reintroducing the two F.B.I. agents from issue #18, who were last seen chasing Carol Danvers down a flight of stairs. The tintinnabulatin' Teen Brigade will also be making a return ap-

Artful Archie

Pencil art panels by George Perez, from LOGAN'S RUN #5, the final Kraft/Perez collaborative issue

pearance after too long an absence—and we'll be finding out just what happened to a few of those bright-eyed youngsters. There'll be a new female in Mar-Vell's life and her addition to the cast will precipitate momentous events a-plenty. Scott says: "She's a member of the Kree who's gone to Earth to mate with Captain Marvel for the purpose of producing superior offspring. The catch is, she's a Kree loyalist and hates Mar-Vell because he's a traitor." Issue #50 will feature the Avengers and the long-lost Super Adaptoid. Also, there will be "a new development in the life of Rick and Mar-Vell which will be much like an old development that happened last year, only this time it'll be more permanent." Al Milgrom will be sticking with his perennial favorite, continuing on the penciling chores.

A new team has taken over the scripting reins on the old non-team. That's right—Roguish *Roger Slifer* and *Dave* (the Dude) *Kraft* are sending everyone's favorite DEFENDERS off on a totally new direction! The current epic concerning one of the most mystery-shrouded figures in the Mighty Marvel menagerie—Scorpio—will resolve a number of discrepancies and seeming contradictions, setting the stage for the full-fledged return of the group called Zodiac, featuring totally new incarnations for these astrological adversaries, courtesy of artist *Keith Giffen*. Moon Knight will also be dropping in for a guest appearance in ish #47. Roguish *Roger* says: "The Valkyrie will be receiving her new costume once again, and there'll be a lucid explanation as to the nature of all her recent costume swatches (for which Dave and I thank Roger Stern). And the Elf subplot will reach a resolution of sorts in #46." As the Elf exits—enter Wonder Man, who will battle the Defenders in #47. This one you can't afford to miss.

Jim (Trouble) *Shooter* has secured three new titles during the current shake-up, not the least of which is the awesome AVENGERS. In #158, he'll be introducing a rollickin' new villain called Graviton (and if that name doesn't give you a hint as to what his powers are—well, we give up). After wending his evil way through two issues, Graviton sets the stage for the long-awaited battle royale between the Vision and—who else?—Wonder Man! And, yes, Jim assures us there will be a definite winner. We'll also see the end of the Vision's personality crisis in upcoming months, as the Troubleshooting One plans to take special care in handling the Vision's character. Speaking of character, Jim had a few words to say about the wondrous Wonder Man, a gentleman he's had a hankering to write for some time. "Wonder Man is going to become an Avenger and he is going to fill a much needed role of balancing the fact that Thor stood alone on a power level above the rest of the Avengers. He'll be somewhere between the Thunder God and the run-of-the-mill kind of heroes. In a way, he's a kind of superman. Since his character is so blank at the moment, it's going to be a challenge to evolve his personality from scratch." While *George* (Pacesetter) *Perez* focuses his full energies on our magnificent adaptation of LOGAN'S RUN, *Sal Buscema* will be doing several fill-in issues.

Speaking of LOGAN'S RUN, both *David Kraft* and *George Perez*, the writer/artist team on the MGM film adaptation, recently returned from the *Alpha Draconis* science fiction and comics convention in Toronto, Canada, where they were guests of honor (along with *Steve Gerber* and several other talented types). Despite the fact that Pacesetter Perez sprained his ankle in an unpredictable accident, he and Dave had a swell time up north talking about their creative comic arts endeavors and meeting some of the most friendly people they're ever likely to find anywhere. A tip of the Dude's hat and a tip

of Pacesetter's plaster cast to Canadian comics fans!

The garrulous GHOST RIDER will be zooming off into unexplored avenues, also courtesy of *Jim Shooter*. And a new man will enter the life of Roxanne Simpson—curiously enough named *Roger*. Ya'd think a guy who shares the editorial offices with (not one, but) *two* Rogers would wanna forget about that name when he's writin' a comic mag. Sheesh, some guys are gluttons for punishment. Number 25 is an important one in the free-swinging life of Johnny Blaze. A new villain called Malice will make his stage debut and the word from Jim is: "It's what I consider the definitive Ghost Rider showcase. He'll be using all his crazy motorcycle tricks, all personally choreographed by myself. I'm one of the few people who've written GHOST RIDER that actually rides a motorcycle. I'll be adding all sorts of more realistic touches to the bike and to the tricks he performs. Also, you'll be seeing a lot more motorcycles of regular make to contrast with the Hellfire Cycle." Dashin' *Don Heck* will remain as penciller at least through #25.

The magnificent Man Without Fear—DAREDEVIL—just keeps right on plugging away, now under the expert guidance of the aforementioned *Jim* (Trouble) *Shooter*. And #146 will reintroduce the bombastic Bullseye, who wasn't adequately accounted for at the end of #141, you'll see just what that strange gent is up to. We'll also be witnessing the wrap-up of the Debby Harris case in #147, as the kidnappers are brought to light with enough shocks and surprises to rattle even the most jaded D.D. fanatic. And that's not all! Soon one of Daredevil's earliest, most dangerous foes will be back—none other than Killgrave: the Purple Man. With the departure of *Bob Brown* after a number of fine issues, *Gil* (Sugar) *Kane* will be signing on as "permanent" artist.

Although Peerless *Paul Gulacy* has moved on to other projects, Devil-May-Care *Doug Moench* plans to take the much-honored MASTER OF KUNG FU even higher on the ranks of top-selling titles. With the brain-blasting conclusion to the spectacular six-issue opus, Clive Reston, Leiko Wu, Black Jack Tarr, and Shang-Chi himself will all be leaving the employ of the international M-16 organization to form a detective agency. At the same time, Sir Denis Nayland Smith goes, in Doug's own words, "bonkers"—remaining with the service until something occurs of such major importance that we can't even begin to hint at it here. With the new direction will also come new villains, both martial and non-martial arts oriented, but all dynamic. With the "Epilogue" story currently in the works, *Jim Craig* takes over the penciling chores. A fantastic few pages of Jim's first issue have hit the office and they are impressive to say the very least. We're predicting a bright future for both Jim Craig and MASTER OF KUNG FU!

Doug is also doing an abrupt about-face with the INHUMANS, returning them to Earth and bringing in more traditional super villains for the world's most unique family to battle. Crystal and Quicksilver will be back, and in Quicksilver's case, possibly with a new costume. The Inhumans will be rebuilding their recently shattered Great Refuge, as the focus turns toward the Hidden Land. And watch out for an intriguing new addition to the cast, about whom Doug says: "This new Inhuman will be a kind of Charles Manson in reverse. He exhorts the Inhumans to rebuild Attilan and he attempts to return their crushed pride. But, despite his surface appeal, his ulterior motives remain a mystery and probably will for awhile." Kibitizin' *Keith Pollard* continues as the artist/inker and is as much turned on by Black Bolt and company as Doug himself.

DOCTOR STRANGE is a rather prestigious catch for Devilish Doug and as of yet he just hasn't firmed up any solid direction for the series, though he tentatively plans to return the good Doctor to earth and Greenwich Village, while expanding the supporting cast and returning several old adversaries. The general tone of the strip will be away from the cosmic, though not necessarily away from the mystical side of things. *Rudy Nebres* who has produced two of the finest Doc Strange efforts to date, remains as permanent artist.

Cheerful *Chris Claremont* is even more cheerful than normal lately, 'cause he's just added a book or three to his own schedule and is champing at the bit to unleash all those new ideas. In MS MARVEL he plans to tie up all the loose ends concerning her origin, and perhaps the most popular Avenger of all—the Vision—makes his unexpected appearance in #5, following which, in #6, an old SHIELD baddie returns, tentatively called Invincor, who is to be a variation on the super-soldier. With *John Buscema* far too busy to continue on the art spot, *Jim* (Madman) *Mooney* has come in to fill the bill, along with the astute inking prowess of Joltin' *Joe Sinnott*. Female characters may not be exactly the "in" thing yet, but the batty Bullpen is doing its darnedest to see that it becomes so, before long.

The all-new X-MEN team continues to take an unwary comicdom by "storm." With the defeat of Magneto, there's still no breather for our merry mutants, 'cause in #105 the fantabulous Firelord (probably the last character you ever thought you'd see in this book) shows up for a battle the likes of which hasn't been seen in many a day. In #106, the "Star-War" sub-plot will probably see conclusion in a mind-staggering manner you couldn't guess even with the mind of our bald-but-beloved Professor X. We'll let Chris take it from there. "After the Star Wars thing, the X-Men will be getting together as a team for several issues that I'm building around their Westchester mansion. It's possible Magneto will be reappearing, too. And Jim Shooter and I have been discussing the idea of an Avengers/X-Men fight, which we'll probably do, once we figure out which team would win. Phoenix will be around as a member, though with her powers halved her appearance will necessitate the removal of one of the other mem-

bers " And, of course, we'd be less than fair if we didn't mention that X Men fan supreme, Delightful *Dave Cockrum*, remains on the artistic end of the book he considers a labor of love

MARVEL TEAM-UP has also moved into the capable hands of Chris, who has decided that his first guest-star will be the beauteous Black Widow Chris will take scrupulous pains to ensure that continuity is maintained with the other two SPIDER-MAN titles He'll be working closely with both *Archie Goodwin* and *Len Wein* to further those ends Chris views TEAM-UP as basically a fun book, but nevertheless an assignment he takes seriously due to the super-star status of the lead character *Sal Buscema* remains permanent artist

But, despite all of Chris' new conquests, he hasn't forsaken IRON FIST—as should be quite evident from upcoming issues A nefarious new villain called Sabre-Tooth will snarl at you soon in an adventure taking place in Canada—smack-dab in the middle of artist *John Byrne*'s hometown, as a matter of fact! Over the next summer—when IRON FIST will be monthly—there'll be a three-part story involving the Steel Serpent—who everyone presumed dead since his appearance in the *Dave Kraft/Rudy Nebres* story in DEADLY HANDS OF KUNG FU #10 It climaxes with an incredible fight to the finish that's been two years in the making and worth every minute of the wait But then, when you least expect it, the x-traodinary X-Men will be battling the Living Weapon—Iron Fist—in a classic encounter you dare not miss! Jocular *John Byrne* says wild horses couldn't drag him away from the art on this awesome epic!

Steve (Baby) *Gerber* has dropped most of his color comics assignments, due to the press of several outside projects, but everybody's favorite fowl, HOWARD, won't be going Gerber-less if we have anything to say about it! Steve has plans so bizarre and outrageous that we figure it'll be more of a kick if you experience them first-hand in the pages of the DUCK—but we can say that Howard will soon be spending some time in a mental institution and Steve tells us the HOWARD ANNUAL will—once and for all—resolve the burning issue of who won World War II in the comics Like we said, ya gotta see it to believe it! And even then One note of welcome sanity is that Genial *Gene Colan* will remain as permanent penciller

Boisterous *Bill Mantlo* has taken over the circuitrized reins of the Shell-headed Avenger IRON MAN Upcoming storylines will feature a horde of personal problems for Anthony Stark, not the least of which is the resurgence of heart trouble Iron Man will fight the Guardsman and defeat him, then Stark will don the Guardsman's uniform to battle the oriental baddie—Sunfire Meanwhile, the Guardsman himself puts on Iron Man's armor—to help out one side or the other. (We never said comic books were easy to understand, people!) All this leads up to a rip-snortin' 100th issue in which that villain supreme returns—none other than the malevolent *Mandarin!* About that very special issue Bill comments. "I really want to turn the fight between him and the Mandarin into a real knockdown drag-out, with no detours in the plot It'll be everything against everything Basically, I'm going to be remaking him into the Iron Man of the '60s, with that issue serving as a focal point for changes " Of course, while ol' Shellhead may change, Gorgeous *George Tuska* promises to remain the artistic guiding light on the series

SUPER-VILLAIN TEAM-UP will be showcasing the ultimate confrontation between Doctor Doom and the Red Skull And a more monumental battle of titans you couldn't find anywhere, believe us! After that, the Sub-Mariner will be tearfully reuniting with his long-lost and comatose Atlantean subjects, though he'll still have some time left over to team up with Doc Doom and battle Warlord Krang Subby will then be written out of the book, as we turn our full attention to the Lord of Latveria, who joins forces with the X-Men's arch-foe, Magneto And guess what *they conquer the world!* No, it's not a hoax or an imaginary story, they actually *do!* (After all, they've only been trying for some fifteen years—ya gotta give 'em credit for tenacity, if nothing else!) And while you're giving credit, toss some at Blockbusting *Bob Hall*, our artistic newcomer who's now the permanent artist on this book and rapidly making a name for himself

THE CHAMPIONS is off on the right foot as Boisterous Bill pits them against some very interesting menaces. Ready to do their part for the baddie-brigade are the Stilt Man, the Stranger, the Shadow People, and the mysterious Kamo Tharn (anybody out there remember him and his rabid runestaff from THOR?) And there'll be a new villain coming our way courtesy of Bill. The Drone And we know you'll all be just swarming to meet him (Ouch!) About the membership, Bill says: "As far as the make-up of the group goes, they will be staying pretty much the same, except for the addition of Darkstar " Jocular *John Byrne*, our Canadian catch of the millenia, has been turning in some of the finest pencils of his youthful career as artist

One book we don't wanna forget to mention is the spanking new Spidey title—PETER PARKER THE SPECTACULAR SPIDER MAN Artful *Archie Goodwin* has assumed the authorial reins and will be keeping in close touch with both *Len Wein* and *Chris Claremont* in the months to come Pete may lose his scholarship and have to work the rest of his way through college, keeping in line with poor Spidey's continuing decline in fortune A new villain will be making the scene, by the name of the Hit Man, and he's out to get you-know-who! Our Pal *Sal Buscema* remains the arachnid's artist

LEN WEIN

HULK — THOR — SPIDER-MAN — FANTASTIC FOUR

THE INCREDIBLE HULK is going off in a radically new direction over the next year or so—and nobody is more thrilled about it than Lively *Len Wein*, ol' Greenskin's guiding light A few new characters will be coming onboard as a few old ones fade into the well-washed sunset The Constrictor is a new Hulk baddie who lives up to his name, with adamantium snake-like coils that even the Hulk is powerless against. The Changeling will also appear, as will the Bi Beast from his fabulous city in the sky—as he takes over nothing less than the SHIELD helli-carrier A character will wander in from the desert and turn out to be one of the oldest Hulk foes of all! From the X-MEN, mighty Colossus will drop in; and from CAPTAIN AMERICA, we're expecting a visit from the Falcon himself! Len will also be introducing John Bullion, the richest Englishman in the world, not to mention Kropotkin the Great (and his connection with Bruce Banner is not to be believed) However, one thing you *can* believe is that *Sal Buscema* will remain permanent penciller, joined by Marvel veteran Earnest *Ernie Chan* on the inks

Lively Len

Len is currently knocking himself out on THE AMAZING SPIDER-MAN With the strange adventure of Will-O-the-Wisp, be prepared for the shock of a lifetime as the dreaded Spider-Slayer returns—manned by none other than the *Daily Bugle*'s fearless

publisher J Jonah Jameson! The Human Fly will be back in a revamped version, and Captain America's arch foe, Dr Faustus, is going to be behind some peculiar machinations in the months ahead On the less villainous side, Len may be starting some romantic entanglements between Marla Madison and J Jonah Jameson He'll also be returning the famous offstage presence of K.J. Clayton And Robbie Robertson, the Bugle's industrious city editor, will possibly be starring in a Spidey story all his own in the not-too-distant future Rapturous *Ross Andru* and Mighty *Mike Esposito* remain the team supreme on the art

Meanwhile, THE MIGHTY THOR will be surging ahead as blondie finishes up his galactic quest for Odin with a surprise ending Loki—the god of mischief—will return, as will the Enchantress and the Executioner After the adventure of the Soul-Eaters, the Asgardian cast will move to earth for awhile, and around that time look for the most startling turning points yet in the lives of both Don Blake and Jane Foster While you're lookin', keep your eyes peeled for a story starring Karnilla, Queen of the Norns, and Balder the Brave With Big *John Buscema* moving on to an exciting new project, none other than Wondrous *Walt Simonson* is stepping in to take over the pulsatin' pencils, as of #260. And when the collaborative combo of Wein and Simonson hit you with their version of Ragnarok, awestruck isn't the word for how you're gonna feel

In addition to his three regular assignments, Lively Len has also laid his hands on perhaps the biggest catch in the Mighty Marvel stable Ya just gotta believe we're talkin' about the fabulous FANTASTIC FOUR, folks! In "The World's Greatest Comics Magazine," Len'll be polishing off the Annihilus storyline, which was begun by Rascally *Roy Thomas* Then the F F are off on a galactic witch-hunt to save the life of Agatha Harkness! Showing up will be a new group of stinkers—called the Poisoners—just to keep you jumpin' And in the department of movement and mobility, the painful attempts of a powerless Reed Richards to get back his elastic abilities will be explored About other matters, Len tells us: "Tagra will be leaving Thundra will be in and out, until I can figure what to do with her The Impossible Man will be on stage at all times—because I'm simply nuts about him " Rampagin *Ron Wilson* will be filling in for *George Perez*, who will soon be back as permanent artist, along with Joltin' *Joe Sinnott*—illustrious inker as ever

MARV WOLFMAN

TOMB OF DRACULA — MARVEL TWO-IN-ONE — POWER MAN — NOVA—JOHN CARTER—MIDAS—SUPER RABBIT

Although the Marvelous One has sorrowfully given up DOCTOR STRANGE, he did want us to mention the final issue he will be doing—#23, in conjunction with West Coast collaborator, Judo *Jim Starlin* Entitled "Four Worlds to Conquer," it concerns a girl who is trapped in four dimensions at once—and Doc Strange must rescue her . . . *in all four*

One thing Marv will not be giving up—to the relief of a legion of fanged followers—is the premiere horror comic in the Marvel line-up: TOMB OF DRACULA Ish #55 will be, in Marv's words: "An experimental story of sorts There's plot development, but the emphasis is on characterization, and the background of the characters It's a very different type of Dracula story, in that there is no actual action—no biting of necks or physical violence " Number #56 will be another exceptional story, featuring the star of the schnooks, Harold H Harold Marv reveals that: "Mainly this tale was to put a pause in the current storyline It was plotted into the continuity over a year ago Afterwards, the book will go back to being even heavier than before I want to stress that Harold's story is not imaginary; it's a novel, and there is a difference " Also doing their fair share to make DRACULA the number one fear mag are the twin talents of Genial

Marvelous Marv

Gene Colan and Titanic *Tom Palmer*

In MARVEL TWO-IN-ONE #26, Marv will be guest-starring the hard-bitten Director of SHIELD, tough-as-nails Nick Fury. Following that will be the Thing and Deathlok, and after that, The Thing'll be joined by the Savage Sub-Mariner. Then comes perhaps the most offbeat team-up of all: the Thing and our British bombshell, *Captain Britain!* Rampagin' *Ron Wilson* will continue to grace the TWO-IN-ONE pages with his power-packed pencilling.

Ron will also be on another of Marv's books: LUKE CAGE, POWER MAN. Lovable Luke will be up to his Afro in trouble as he is forced to flee New York with the minions of Uncle Sam hot on his trail. But, before splitting for Chicago, Lucas will run into a couple of dangerous characters called Thunderbolt and the Gold Bug. And then the malevolent Mace will be back!

That happy-go-lucky human missile, NOVA, has wended his way into the ranks of top Marvel titles after only a few issues, according to Marv. Nova will soon meet Mega-Man, who is a mystery villain behind-the-scenes. In fact, he was responsible for the capture of Caps Cooper. In the future, we'll see the mind-staggering end to the ongoing War in Space, in which the strange secrets of the original Nova Prime will be revealed, as well as what the word 'Prime' refers to. Ish #10 is an all-baddie issue, as Nova dukes it out with Diamondhead, Condor, Powerhouse and the mysterious Sphinx. Number 11 will feature Nova against the Sphinx alone, while #12 will begin a two-part tale featuring the ol' webspinner, Spider-Man. It's a murder mystery, with the second half continuing into Spidey's own mag. On the personal side of things, Rich Ryder will be having his share of serious school problems and his father will be fired from his job. (And here you thought it was all fun and games!) Our Pal *Sal* is scheduled as the super artist.

Special Note: Marv has asked me to clear up a small discrepancy which occurred last time, when we mistakenly mentioned that the Diamondhead villain appearing in NOVA first made his debut in CAPTAIN AMERICA. Wrong. The character who appeared there was simply wearing a mask and did not have a real diamond-head, as Marv's baddie does.

And now for a truly awesome announcement:

Mighty Marvel will soon be producing the comics versions of the world-famous *Edgar Rice Burroughs* adventure stories! Yes, it's *true*—at last, all those rabid E.R.B. fans in the Bullpen get the chance they've been waiting for! Marv has managed to land scripting chores on one of his long-time favorite fantasy characters, *John Carter of Mars*! There will be no adaptations of already-written tales at the moment, as Marv plans to unleash original, multi-part stories. Marv states that: "The Burroughs' type of writing is totally against single-type stories, and so we'll do multi-parters." The artist slated as penciller, who has already started on the project is *Gil Kane*—and a bigger Burroughs freak you couldn't find anywhere! Likewise for Delightful *Dave Cockrum*, who will be inking and embellishing Gil's eye-poppin' pencils. Pilgrims, a world of wonderment awaits you!

On the lighter side, Marv's also beginning his stint on two new funny-animal books. MIDAS, THE MILLION DOLLAR MOUSE will concern itself with the diminutive exploits of the world's richest mouse. *John Costanza*, letterer supreme will draw the book, and if you thought Mr. C's lettering was tops in the biz, wait'll you see him handling things from the artistic end. Marv's comment on Midas is: "He'll just be a nice little mouse who'll have adventures all over the world, as well as have his own cast of characters."

The other funny animal title is SUPER RABBIT, THE MARVEL BUNNY. According to Marv: "It's a different type of book. It's one which I hope will appeal to an older audience. The first issue will have his origin, not to mention the world's largest Irish gorilla—Leprekong. The second issue will feature a bunch of robot Fonzie dolls designed to blow up every kid in America. It's a several-level funny-animal book and it should be weird." The loveliest lady in comics, *Marie* (The She) *Severin* will handle the art in her award-winning style. We've a hunch that a whole horde of dyed-in-the-wool super-hero nuts are gonna be turned on by what Marv, John, and Marie have in store. Try 'em, you'll like 'em!

ROY THOMAS

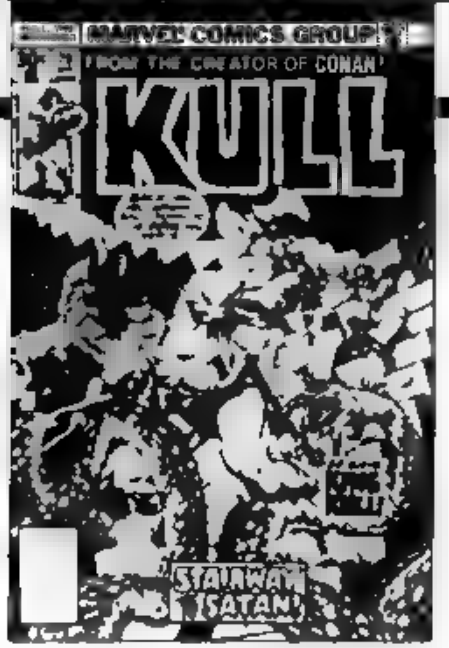
INVADERS—RED SONJA—KULL THE DESTROYER—CONAN THE BARBARIAN—SAVAGE SWORD OF CONAN—MARVEL PREMIERE

Rascally *Roy* and Big *John Buscema* will be bringing you the adventures of the greatest jungle lord of all, *Tarzan of the Apes*! Roy says: "I haven't quite figured things out at this time. The first few issues will be original stories, recapping Tarzan's origin in part, but not in detail. And then, from there, we'll probably move into adaptations of the novels." We'll keep you up to date on any and all future developments, 'cause we're curious as heck ourselves.

Roy and Fightin' *Frank Robbins* continue to produce the best-selling INVADERS mag, which has wildly won the hearts of Marvel maniacs who weren't even born when World War II threatened to make a mud puddle out of much of Europe. The super-speeding Spitfire will be leaving the Invaders ranks temporarily and Union Jack will be back—with a twist! The ever-popular Liberty Legion will also be seen in upcoming issues, as will a malevolent gent called the Mighty Destroyer. Roy has also promised we'll soon be seeing: "Another super-villain who the Invaders have not met before—by the name of *Adolf Hitler*. I felt it

Rascally Roy

was time to bring in our version of Darkseid." The Invaders will also be receiving their own annual, proof positive that they're one of the biggest hits of the year. According to Roy: "The annual will have several different chapters by different artists. I'm trying to get *Jack Kirby* to do the Captain America section, and perhaps *Carlos Bur*



gos to do the Human Torch chapter " Talk about authenticity!

RED SONJA, meanwhile, will become involved in the Hyborian Age's version of—the Olympics! It'll be a four-part story, co-written by Roy and *Clara Noto*. And Fantastic *Frank Thorne*—whose work has been winning paens of praise for his rendition of Sonja—will keep swingin' broad pencil!

We want to admonish all you fans of the fifties not to miss the next few issues of MARVEL PREMIERE—featuring the *3-D Man*! Roy wrote part one, and *Don Glut* scripted parts two and three The story deals with a rock idol in the Elvis mold who is suspected of being an enemy alien We'll also be discovering that the Skrulls were behind a lot of the 50's flying saucer invasions!

With Roy editing KULL THE DESTROYER, Don Glut—who is also located conveniently on the West Coast—will be writing the Atlantean exile's mag Artist *Ernie Chan* takes over from Energetic *Ed Hannigan*, ably assisted in the inking department by *Alfredo Al-Kull-a*

Since we're plugging barbarians, ain't no way we're gonna forget to mention the first and still the greatest sword-and-sorcery book of them all: CONAN THE BARBARIAN In the near future, Roy and John Buscema will start a multi-part saga in which Conan and Belit journey into Stygia in a dangerous attempt to rescue Belit's captured father—who's being held in the City of Sorcerers. High adventure at its most savage

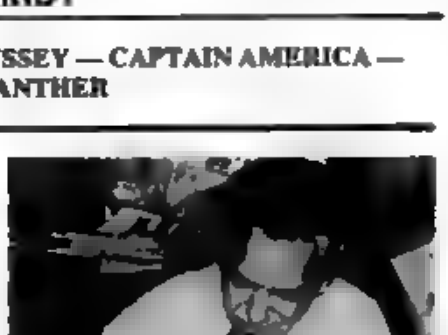
And, on the subject of "savage," let's say a few words about the most successful black-and-white magazine of them all THE SAVAGE SWORD OF CONAN The book will soon be going *monthly*, in answer to a Vilayet Sea-ful of requests Roy will be writing and John Buscema and Alfredo Alcala will be illustrating two incredible upcoming epics, respectively entitled "The Slithering Shadow" and "The Pool of the Black One " Debonair *Dick Giordano* is doing "The Jewels of Gwalur," written by Roy, and *Russ Manning* has plotted and drawn a sequel to the wildly-received "Red Nails" adaptation; it's an original story, to be scripted by Roy Haphazard *Howie Chaykin* is drawing "The Lost Valley of Iskander," while Roy hopes to have on tap soon a long adaptation of the "Black Stranger," pencilled by *Gil Kane* And this is as good a place as any to mention that this year's CONAN ANNUAL will be a sequel to last year's CONAN THE CONQUEROR adaptation, with the illustration honors to go to either Gil Kane or John Buscema

Roy the Boy also has coming your way in the near future a brilliant adaptation of a *Robert E Howard* interplanetary novel, ALMURIC, to be drawn by the unbelievably talented newcomer, Timorous *Tim Conrad*. And not to be forgotten are the *Rudyard Kipling* JUNGLE BOOKS, to be done by Roy and Gil Kane All this may sound like a hefty workload, but Roy is just rarin' to go!

JACK KIRBY

ETERNALS — 2001: A SPACE ODYSSEY — CAPTAIN AMERICA — BLACK PANTHER

The King is fairly exploding with monumental new concepts and ideas on all his books and no more so than on the book most observers feel will be a high-water mark in Jack's career THE ETERNALS Upcoming issues will delve more deeply into the background of Icarus and his soon-to-be-introduced family. Of course, the rest of the ever-expanding cast will also be playing prominent roles as each issue concentrates on a different facet of the epic struggle We'll also be getting a closer look at the fascinating personalities of the Reject and Karkus Jack has some probing comments about the symbolism behind these two characters. "Women are attracted to the Deviant, once Thena takes him to Olympus; in fact, they name him He's a killer by nature, though he'll try to make it with the Eternals But due to his latent hostility, he'll always revert to his savage background Karkas is actually an intellectual figure locked in a hideous body I see him as a very romantic figure He will attempt to act as a restraining figure on the Reject. Basically, what these two characters say to the reader is that you always remain yourself, ultimately " And, with this title such a block-busting hit, there will be an ETERNALS annual next summer! Jack's plans are still top-secret, but we can say that it will involve a tremendous confrontation the likes of which demands the added pages to do it justice



King Kirby

Jack's other cosmic carousel—2001 A SPACE ODYSSEY—has been a forum for Kirby's own special brand of universe-spanning adventure In the next few issues you'll be introduced to "Norton of New York" who has the ultimate experience as a----comics fan That's right, effendi! According to Jack: "Eventually, I think comics fans will try to realize their fantasies and perhaps the technology will evolve to the point where it can be done " Following this two-part tale, we'll finally be privy to the best-kept secret in the galaxy Just what does happen to the New Seed once it's created? The answer will leave you breathless!

Our swingin' Sentinel of Liberty—CAPTAIN AMERICA—will be involved in some of the strangest, most offbeat adventures of his star-spangled career First, Jack plans to reintroduce a sensational old character who'll be appearing in the near future; I may be dropping some hints about him along the way There'll be a big showdown between Cap and this character—and it'll be spectacular " Also, Jack will present several new characters, such as the mysterious Arnim Zola and Doughboy who are part of a problem which involves SHIELD, Sharon Carter, and the fantabulous Falcon. The name is File 116 about which Jack is remaining mum for the present On the personal side, the earthy Donna Maria and Sharon Carter will be vying for the attention of Steve Rogers, which will lead to a number of interesting confrontations No doubt about it, only the man who created him could possibly be sending Cap off in such previously unexplored directions

Another Kirby creation is continuing to receive the royal treatment, and since he's a king, it's only fitting the BLACK PANTHER be on the receiving end of such kingly attention Along with the current "Collectors" storyline, Jack'll be probing more fully into the background of the line of people who preceded T'Challa in his tribe, especially his grandfather, Azzari the Wise Zanda will fall in love with the Panther, but

there'll be numerous conflicts, because she is utterly dedicated to her cause—the art of collecting for its own sake—while the Panther is utterly dedicated to his nobility and stature. When asked if he intended much of what he's currently doing with the Panther when he co-created the African Avenger with Smilin' *Stan Lee*, Jack replies: "Originally, I had intended to reveal more about the Panther's ancestry and the cosmic origins of vibranium, but we simply didn't have the room."

JOHN WARNER

Joltin' John

RAMPAGING HULK — MARVEL PREVIEW

The blockbusting Marvel black-and-whites have been temporarily cut back to allow that much-overworked department to prepare itself for a bunch of special projects that'll be hitting your nefarious newsstands when you least expect 'em; in the meantime, though, Joyful *John* is gonna have his hands full producing the all-new adventures of the greatest green goliath of them all: THE RAMPAGING HULK. And no, don't worry about continuity, 'cause this new b & w takes place during those halcyon days of yesteryear. Specifically, recording untold tales of the Hulk between the time when he thoomed out of his own magazine (circa 1962) and the time he received his much-deserved series in TALES TO ASTONISH. The second b & w issue is already underway, with the Hulk meeting the (hold onto your hats) *original* X-MEN, just as they were, feudin' and fightin' back in the early sixties! Scripter *Doug Moench* says he'd like to bring back several of the Hulk's earliest foes for some rousing new action; you'll just have to stay tuned and see what Devil-May-Care Doug has in store . . . because we're not tellin'. It just wouldn't be fair! Wondrous *Walt Simonson*—who's having the absolute ball of his life pencilling the strip—is being ably assisted by newcomer to the U.S. *Alfredo Alcala*. This combo has just got to be seen to be believed! Remember, pilgrim, RAMPAGING HULK will be on the magazine rack, not the comics shelf—so watch for it!

MARVEL PREVIEW will finally present the long-awaited MAN-GOD by *Roy Thomas* and *Tony De Zuniga*, and with that landmark under our belts, ish #10 should star our long-haired Thunder God, THE MIGHTY THOR, by *Len Wein* and *Jim Starlin*. It's Thor as you've never seen him before, and we're certain you'll be pleased with the results! After that should follow a top-secret project (except to FOOMers, natch) by *Chris Claremont*, *John Byrne*, and *Terry Austin*. What is it? Well, remember our *Starlord* ish of PREVIEW? It was such a hit, we've decided to do some revamping of the character as per your many suggestions, and present what may be PREVIEW's finest hour! Hard to believe? Keep watching, kimosabi; there's a trick or two up our black-and-white sleeves yet!

Whew! After wading through these wog-boggling newsbits, make sure you put pen to paper and write us a letter about our coverage and whether we're puttin' it to ya the way you want. If not, sing out and we'll see if we can't change our tune. And with that musical metaphor ringing in our ears, we'll bid you a fond "face front" and . . . *Nuff said!*

—Ralph Macchio

FINAL FOOM FLASHES! FINAL FOOM FLASHES!

FINAL FOOM FLASHES! FINAL

Oops! Since Dauntless Don wrote his preview piece on Dragonshade for this issue, the black-and-white line has been momentarily cut back by a couple titles...but keep watchin', 'cause a story as sensational as this one is bound to appear somewhere in the near-distant future.

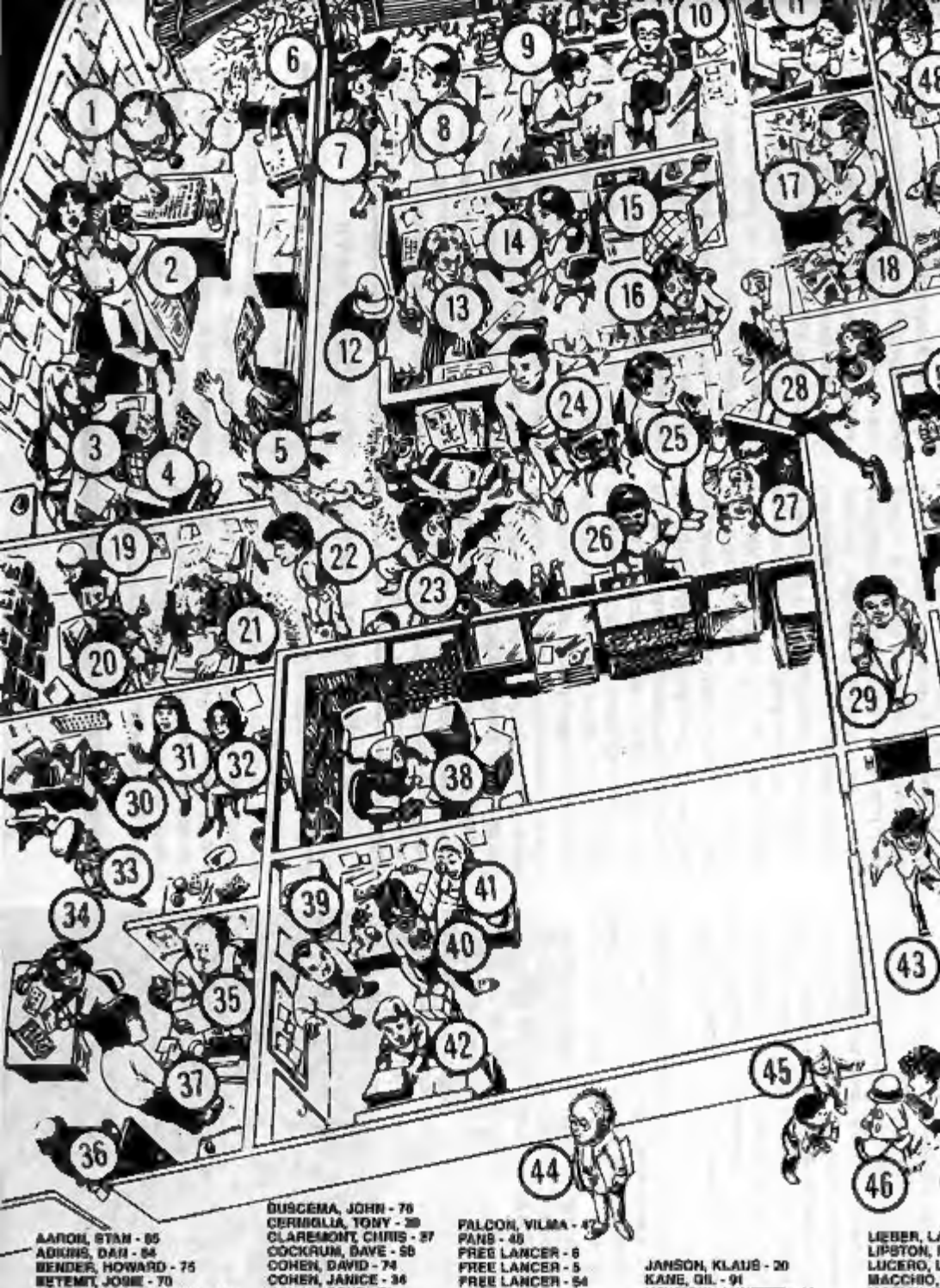
Also, we just gotta mention the mildly magnificent Simon & Schuster project at which Smilin' Stan Lee and Jack (KIng) Kirby are even now at work: An original booklength story of the Sentinel of the Spaceways, the Silver Surfer! The only thing we can imagine more exciting than the reteaming of these two titans is the Beatles getting back together!

And, on the subject of forthcoming Simon & Schuster editions, we just wanna tip ya off to the fact that the next nifty volume in Stan the Man's origins series will serve up the super ladies (and, no, it won't be called "Bring on the Broads")!

It's new titles time at Mighty Marvel in the months to come, with the debut of the Human Fly, a real-life daredevil stuntmaster, in a color comics series to be tentatively written by Boisterous Bill Mantlo and illustrated by Lickety-Split Lee Elias! An' that's not all, first issue fans! It seems that the response to Spider-Woman warrants a series for our arachnid lass, the first ish of which is tentatively scheduled to be written by Artful Archie Goodwin and drawn by Titanic Tony DeZuniga! An' that's still not all! That towering titan of the silver screen, none other than Godzilla the glorious, is finally set to star in a monsterish magazine of his own, to be written by Devil-May-Care Doug Moench, with art by Happy Herb Trimpe and Dandy Dan Adkins! What a wild gaggle of far-out fantasy awaits Marveldom Assembled in the year 1977!

Well, that's all the news that fits here in Final Foom Flashes: take care and stay aware...and we'll see ya in '77! Excelsior and 'Nuff said!

FINAL FOOM FLASHES! FINAL



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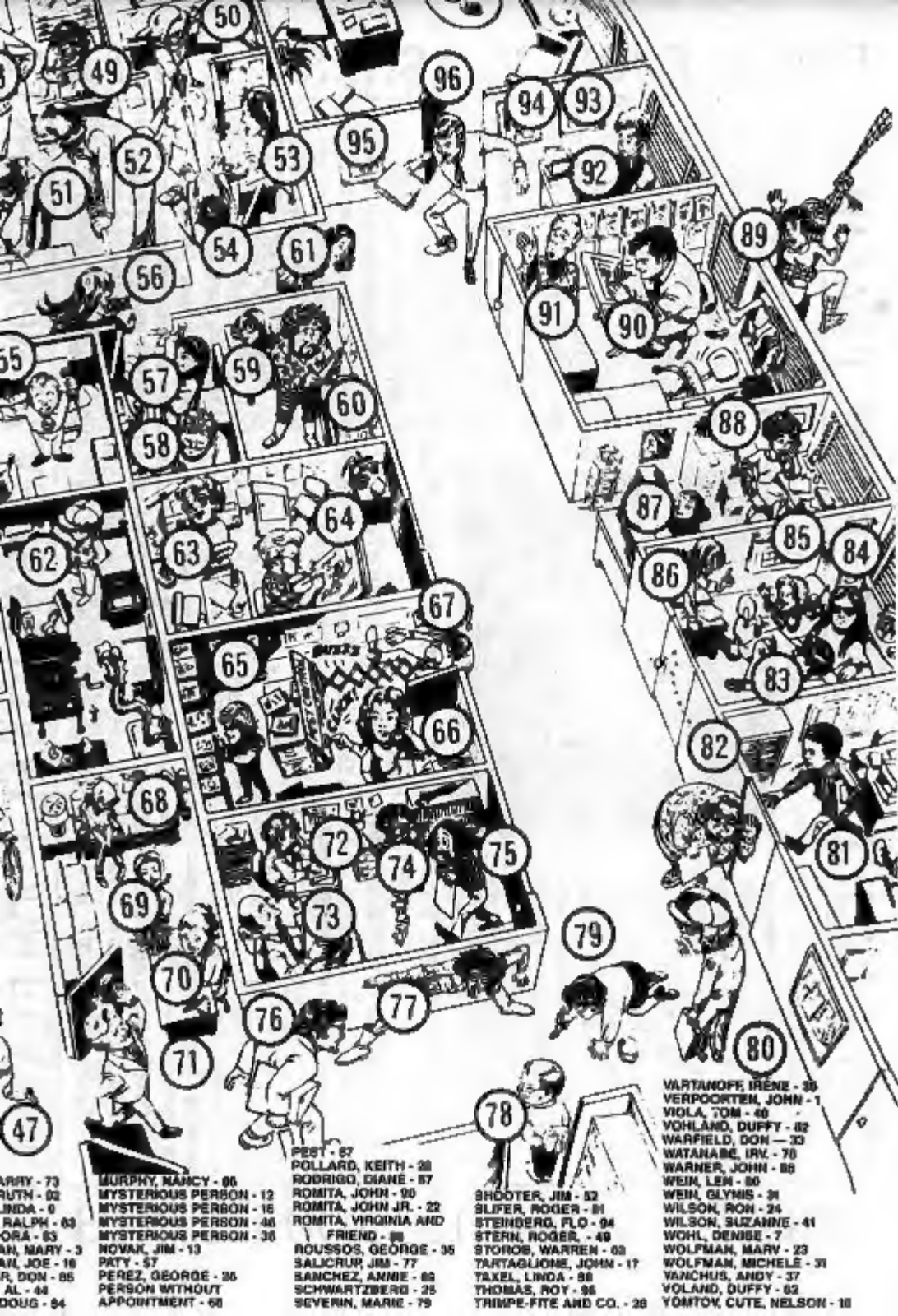

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PHILADELPHIA, PA
PERMIT #2190